


GRATEFUL DEAD



ANTHOLOGY





Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

<https://archive.org/details/gratefuldeadhanth0000grat>

GRATEFUL DEAD® ANTHOLOGY I

Editorial/Creative Consultant: Alan Trist
Editorial Assistant: Cassidy Law
Original Art: Alton Kelley

© 1979 Ice Nine Publishing Co., Inc.
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

Songs not yet recorded and released are not eligible for mandatory licensing
under compulsory license provisions of the U.S. Copyright Act.

GRATEFUL DEAD

THE GOLDEN ROAD	4
CREAM PUFF WAR	7
THAT'S IT FOR THE OTHER ONE	10
I. CRYPTICAL ENVELOPMENT	
THAT'S IT FOR THE OTHER ONE	12
III. THE OTHER ONE	
NEW POTATO CABOOSE	16
BORN CROSS-EYED	21
ALLIGATOR	25
ST. STEPHEN	31
MOUNTAINS OF THE MOON	38
CHINA CAT SUNFLOWER	42
COSMIC CHARLIE	46
DARK STAR	52
UNCLE JOHN'S BAND	56
CASEY JONES	63
BOX OF RAIN	69
FRIEND OF THE DEVIL	78
SUGAR MAGNOLIA	83
TRUCKIN'	92
OPERATOR	102
WHARF RAT	106
BERTHA	114
PLAYING IN THE BAND	119
DEAL	123
SUGAREE	131
ONE MORE SATURDAY NIGHT	139

ANTHOLOGY

CASSIDY	142
HE'S GONE	146
JACK STRAW	152
BROWN-EYED WOMAN	158
RAMBLE ON ROSE	163
TENNESSEE JED	169
ROW JIMMY	174
STELLA BLUE	179
EYES OF THE WORLD	183
SCARLET BEGONIAS	189
SHIP OF FOOLS	195
U.S. BLUES	198
THE MUSIC NEVER STOPPED	203
FRANKLIN'S TOWER	208
IT MUST HAVE BEEN THE ROSES	210
ESTIMATED PROPHET	215
PASSENGER	224
SUNRISE	229
TERRAPIN STATION PART I	
LADY WITH A FAN	233
TERRAPIN STATION	237
AT A SIDING	241
SHAKEDOWN STREET	244
FIRE ON THE MOUNTAIN	249
FRANCE	253
IF I HAD THE WORLD TO GIVE	257
RECORDINGS	261

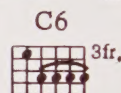
THE GOLDEN ROAD

Words and Music by
JERRY GARCIA, BILL KREUTZMANN,
PHIL LESH, RON McKERNAN and BOB WEIR

Moderately fast



First system of music. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *p* (piano), *cresc.* (crescendo). The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.



Second system of music. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mf* (mezzo-forte). The piano part continues with the same accompaniment style. The vocal line enters in the second measure.

See that girl — bare — foot-in' a — long. —
ev - 'ry-bod - y's danc-in' in a ring a-round the sun.
Take a va - ca - tion; fall out for a while. —



Third system of music. Treble clef, 4/4 time. Bass clef, 4/4 time. The piano part continues with the same accompaniment style. The vocal line continues.

Whist - lin' and sing - in', she's a — car - ry - in' on. — Got
No - bod - y's fin - ished; we ain't e - ven be - gun. — So
Sum - mer's com - in' in, and it's go - in' out - a style. Well,

C6



3fr.

laugh - in' in her eyes, — danc - in' in her feet. — She's a
 take off your shoes, — child, and take off your hat. —
 lie down smok-in', hon - ey; have your - self a ball, — 'cause your

F



C



G



D



ne - on light dia - mond; she can live on the street. —
 Try on your wings and find out where it's at. — Hey, hey, —
 moth - er's down in Mem - phis; won't be back till the fall. —

D



C6

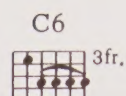


3fr.

G



— come right a - way. — Come and join the par - ty



ev - 'ry day. — Hey, hey, —

come right a - way. —

1.



2.



To Coda

Come and join the par - ty

ev - 'ry day. — Well,

ev - 'ry day. —

3.



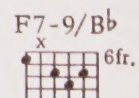
D. S. $\frac{3}{4}$ al Coda

Coda



ev - 'ry day. — Hey, hey, —

ev - 'ry day. —



CREAM PUFF WAR

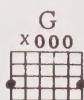
Words and Music by
JERRY GARCIA

Moderately fast

No chord



First system of the piano introduction, featuring a melody in the right hand and a bass line in the left hand. The tempo is marked "Moderately fast" and the dynamics are "mf".



Second system of the piano introduction, continuing the melody and bass line.



Third system of the piano introduction, continuing the melody and bass line.

No, no, — she can't — take your mind and leave. —
can't you see — that you're kill - in' each oth - er's soul. —

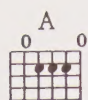
Fourth system of the piano introduction, continuing the melody and bass line.



Fifth system of the piano introduction, continuing the melody and bass line.

I know it's just — an-oth - er trick she's got up her
You're both out in the streets and you got no place her
to

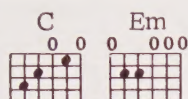
Sixth system of the piano introduction, continuing the melody and bass line.



sleeve. —
go. —

I
Your

can't be - lieve — that she real -
con - stant bat - tles are get -



ly wants you to die. —
ting to be a bore. —

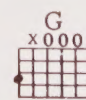
Af - ter
So



all, it's more_ than e - nough — to pay_ for your lie.
go some-where else and con - tin - ue your cream puff war.

Slower

To Coda ♪



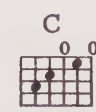
Wait a min - ute; watch what you're do - in'

Tempo I



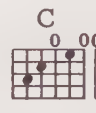
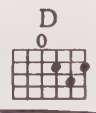
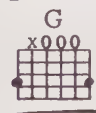
with your time.

Slower



All the end - less ru - ins of the past must stay be -

Tempo I

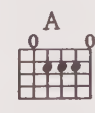
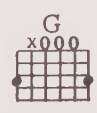
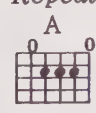


D. S. $\frac{3}{4}$ al Coda

hind, yeah. Well,

Repeat and fade

Coda



THAT'S IT FOR THE OTHER ONE

I. CRYPTICAL ENVELOPMENT

Words and Music by
JERRY GARCIA

Moderately (♩ = ♩³)



A (no 3rd)



A



The oth - er day they wait - ed; _____ the sky_ was dark and
And all the chil - dren learn - in' _____ from books_ that they were
And when the day had end - ed, _____ with rain - bow col - ors

mp



No chord

fad - ed. Sol - emn - ly they stat - ed he has to
burn - in', ev - 'ry leaf was turn - in' to watch him
blend - ed, his mind re - mained un - bend - ed; he had to



To Coda



die; you know he has _ to die._
die; you know he has _ to die._
die; you know he had _ to

1.  2.  Slower (♩ = ♩)  

The sum-mer sun looked

down on him. His moth-er could but frown on him.

And all the oth-ers sound on him, but it does-n't seem to

mat-ter.

die. — You know he had — to

Repeat and fade

Repeat and fade

D. C. al Coda

Coda




THAT'S IT FOR THE OTHER ONE

III. THE OTHER ONE

Words and Music by
BILL KREUTZMAN and BOB WEIR

Moderately fast Blues




Span - ish la - dy come to me; she lays on — me this rose. _____
skip - pin' through the lil - y fields, I came a - cross an emp-ty space. _____

rain - bow spi - rals round and round; it trem - bles_ and ex - plodes.
 trem - bled and ex - plod - ed; left a bus stop_ in its place.

It The

left a smok - ing cra - ter of my mind I _ like to blow a - way.
 bus came by and I got on; that's when it _ all be-gan.

But the
 There was








heat came 'round and bust - ed me for smil - ing — on a cloud-y day. ——— }
Cow - boy Neal at the wheel of the bus to — nev - er - ev - er land. ——— }

Com - in', — com - in', — com - in', — a - round, com - in' a -

round, — com - in' a - round — in a cir - cle. —

Com - in', — com - in', — com - in' a - round, com - in' a -

To Coda ♪


G  E  D  C  A  G  D 

round, _____ com - in' _____ a - round _____ in a cir - cle. _____

E  D  E 

1. 2.

3.

D 

D 

D. S. $\frac{3}{4}$
al Coda ♪

While

Coda

B A G E 

NEW POTATO CABOOSE

Music by PHIL LESH
Words by BOBBY PETERSEN

Moderately (♩ = ♩♩)




Last leaf fall - en; — bare — earth where — green — was —



born.

D7



Black Ma-don - na, two ea-gles hang - a - gainst a cloud.

3

3

3

Empty staff system with treble and bass clefs.

C#m



Sun comes up blood - red; —

mf

A



wind yells a - mong — the stone. —

2/4

4/4

B \flat Gm 3fr. Tacet

All — grace - ful in - stru - ments — are

F G F/A C G D7

known. —

3

D7

When the win-dows all — are bro - ken and your love's be - come a tooth-less

3

crone,

when the voic-es of — the storm — sound — like a crowd, —

A

D/A

A

D/A

A

D/A

A

D/A

win - ter morn-ing breaks; — you're all a - lone. —

D7

D7



The eyes — are — blind, blue — vi-sions are — all a seer can own. —

And — touch - ing makes the flesh — to cry out loud. —

This ground on which the seed — of love — is sown. — All — grace - ful —

E7



D7sus4



in - stru - ments are — known. —

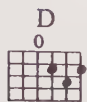
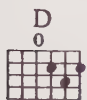
Repeat and fade

*Repeat and fade**Repeat and fade*

BORN CROSS-EYED

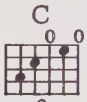
Words and Music by
BOB WEIR

Medium Rock beat (♩ = ♩³ ♩)

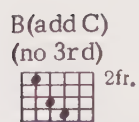
Seems like I've been here be-fore; — fuz - zy then, and
Song com-in' on; — so pleas-in' to

(2nd time only) Sing to — me. Your sweet lov-in', bring to me.



still so ob-scure. And I don't want to see an - y-bod-y cry. — }
see come and gone. And you don't have to tell me why. — }

(Both times) Good-bye, — good-bye, — good - bye, — good - bye, —



Meet me some morn-in' in the sweet by-and - by, by- and - by, by- and -



1.



by.

|| 2.



Think that I'm the on - ly one left, — dar - lin', a - bout the time the sun ris - es



west. _____ Feel - in' groov - y, _____ look-in' fine. _____



No chord

Think I'll come back here a - gain, ev-'ry now and then, from time to time. _____

Dm / F

E7

Dm / F

E7

Dm / F

E7

A (no 3rd)



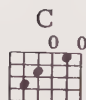
Tacet

My, how love-ly you are, my dear. The ball game has gone much too

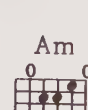
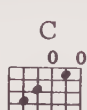
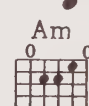
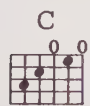
ALLIGATOR

Music by
PHIL LESH and RON McKERNAN
Words by
ROBERT HUNTER and RON McKERNAN

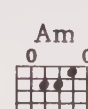
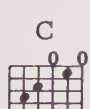
Moderately
No chord



mf

Sleep - y al - li - ga - tor in the noon - day sun, —



ly - in' by the riv - er just like he u - sual - ly done. —





Call — for his whis - key; he can call for his tea.






Call — all he wants to, but he can't call me. Oh, no, — I've





been there be - fore, — and I ain't gon - na come a - round





here an - y more...





Creep-y al-li-ga-tor com-in' all a-round the bend. —




Shout-in' 'bout the times — when we was mu-tu-al friends. —

I checked my mem-'ry and I checked it quick; yes, I will.




I checked it run-nin' some old kind of trick.




Oh, no, — I've been there be - fore, —




and I ain't gon - na come a-round here an - y more.



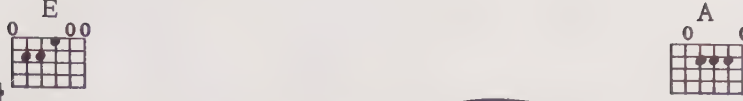







Sail - in' down the riv - er in an old ca-noe; a bunch of bugs and an

E A



old ten - nis shoe. Out of the riv - er all

E A



ug - ly and green, came the big - gest old al - li - ga - tor

E A



that I've ev - er seen. Teeth big and point - ed and his

E A



eyes were bug - gin' out. Con - tract - ed the un - ion, put the



beg-gars to rout. —

Scream-in' and yell-in', he was

pick-in' his chops.



He nev - er runs, he just stum-bles and hops. —

Just out of pris-on on



ten dol-lars bail, —

mum - blin' bitch-es and a - wag-gin' his tail. —



Tail. —

ST. STEPHEN

Music by
JERRY GARCIA and PHIL LESH
Words by ROBERT HUNTER

Moderately slow

B(no 3rd) D(no 3rd)

A(no 3rd) E(no 3rd)

D

A

B

Piano introduction in E major, 4/4 time. The music is marked *p* (piano). The first system shows the first four measures, and the second system shows the next four measures. Chord diagrams are provided above the staff for each measure: B(no 3rd), D(no 3rd), A(no 3rd), E(no 3rd), D, A, and B.

A(no 3rd)

D(no 3rd)

E

D

A

B

Continuation of the piano introduction. The third system shows measures 9-12, and the fourth system shows measures 13-16. Chord diagrams are provided above the staff for each measure: A(no 3rd), D(no 3rd), E, D, A, and B. The music ends with an *accel.* (accelerando) marking.

Moderately

E

Dsus2

A

E

Vocal and piano accompaniment for the first line of the song. The music is marked *mf* (mezzo-forte). The vocal line is in E major, 4/4 time. The piano accompaniment is in E major, 4/4 time. The lyrics are: "Saint Ste - phen with a rose, in and out of the gar - den he goes." Chord diagrams are provided above the staff for each measure: E, Dsus2, A, and E.

D
0

Tacet

Coun-try gar - den in the wind and the rain; wher - ev - er he goes, the peo-ple all com-plain.

E Dsus2 A E

0 00 0 0 0 0 0 00

Ste - phen pros - per in his time, well he may and he may de - cline.

Dsus2 No chord B

0 0 0 0 0 0

Did it mat-ter; does it now? Ste-phen would an-swer if he on-ly knew how.

E D A E D

0 00 0 0 0 0 0 00 0 0

Wish-ing well with a gold-en bell;

A E D

buck-et hang-in' clear to hell. Hell half-way twist now — and then.

Tacet G A E N.C.

Ste-phen fill it up — and low-er down, and low-er down a — gain.

Slower E(no 3rd) D(no 3rd) A(no 3rd) E(no 3rd)

La-dy fin-ger dipped in moon-light,

rit.

D(no 3rd) A E(no 3rd) D(no 3rd) E(no 3rd) D(no 3rd)

writ-ing, "What-for?" a-cross the morn-ing sky. Sun-light splat-ters

A(no 3rd) E D(no 3rd) A E D

dawn with an - swers. Dark-ness shrugs and bids the day good - bye. Speed-ing

3

E(no 3rd) D(no 3rd) A(no 3rd) D(no 3rd) E(no 3rd) D(no 3rd) A

ar - row, sharp and nar - row, what a lot of fleet-ing mat-ters

3

E(no 3rd) D(no 3rd) E(no 3rd) D(no 3rd) A(no 3rd) E(no 3rd)

you have spurned. Sev-'ral sea - sons with their trea - sons

3

D(no 3rd) E D/F#

wrap the babe in scar - let col - ors, call it your own.

7 8 7 8

accel.

A little faster

N. C.

E D A E

Did he doubt or did he try? An - swers a - plen - ty in the by - and - by.
Saint Ste - phen will re - main; all he's lost he shall re - gain.

D

1. Tacet

Talk a - bout your plen - ty, talk a - bout your ills; one man gath - ers what an - oth - er man spills.
Sea - shore washed by the suds and the foam, been

rit.



a tempo

2.

Tacet



here so long he's got to call-in' it home. For - tune comes a - crawl - in'; cal -

rit. *a tempo*

li - o - pe wom - an spin - ning that cu - ri - ous

D

sense of your own. Can you an - swer?

A

3

E

3

Yes, I can. — But what would be the an - swer to the

D

A

an - swer man? —

E

D

E

Repeat and fade

Repeat and fade

MOUNTAINS OF THE MOON

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately slow

Gsus2



G



F/G



Dm/G



G



F/G



Dm/G



G



G



F



Dm






G



Cold moun - tain wa - ter, — the jade mer-chant's daugh-ter.
Twen-ty de-grees of sol - i - tude, twen - ty de-grees in all.
Moun - tains of the moon, E - lec - tra, moun-tains of the moon,

F Dm G

Moun-tains of the moon, — E - lec - tra, bow — and bend to me.
 All the danc - ing kings — and wives as - sem - bled in the hall.
 All a - long the, all — a - long the moun - tains of the moon.


F Dm G





Heigh - ho, — the car - ri - on crow, — fol - de - rol - de - rid - dle.
 Lost is the long and lone - li - est town, — fair - y sy - bil fly - ing.
 Heigh - ho, — the car - ri - on crow, — fol - de - rol - de - rid - dle.

F Dm

Heigh - ho, — the car - ri - on crow, — bow and bend to
 All a - long the, all — a - long, — the moun - tains of the
 Heigh - ho, — the car - ri - on crow, — bow and bend to

A little slower

G  *To Coda*  **C** 

me.
moon.
me,

Hey, — Tom —
Hey, — Tom —

G  **C** 

Ban - jo,
Ban - jo,

hey, — a —
it's — time to —

G  **Dm** 

lau - rel.
mat - ter.

More than lau - rel —
The earth will see — you on

G  **Dm** 

you may sow.
through this time.

More than lau - rel —
The earth will see — you — on —

3

G  Dm7  C  G/B  Am  D/F# 

— you may — sow. Hey, the lau — rel; — hey, the cit — y in the
— through this — time. Down by the wa — ter, the Marsh King's daugh — ter, did you

G  C  G/B  F  C/G  G/F  Em 

rain. Hey, hey, hey, the wild — wheat — wav — ing in the
know? Clothed in tat — ters, al — ways will — be. — Tom, where did you

Dm7 

1. 2. *D. S. al Coda* ♦

wind.
go?

Coda ♦ Dm 

bend to me.

CHINA CAT SUNFLOWER

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately

G
x000

F



G
x000

F

G
x000

F



Look for a while at the Chi - na Cat Sun - flow - er,
Cra - zy cat peek - in' through a lace - ban - dan - a like a
Com - ic book col - ors on a vi - o - lin riv - er cry - ing

G  F 

proud walk-ing jin - gle in the mid - night sun.
 one - eyed Chesh-ire, like a dia - mond eye jack. A
 Le - o - nar - do words from out a silk trom - bone. I

G  F 

Cop - per dome bod - hi drip a sil - ver ki - mo - no, like a
 leaf of all col - ors plays a gold - en string fid - dle to a
 rang a si - lent bell be - neath a show - er of pearls in the

G  To Coda 

cra - zy quilt star-gown through a dream night wind.
 dou - ble - e wa - ter fall o - ver my back.
 ea - gle winged pal - ace of the Queen Chi - nee.

G
x000

Na na na, na na na, na na na,

D
0

na na na, Ooh,

1. C
0 0 0

ah, ooh.

2. C 0 0 D E 0 0

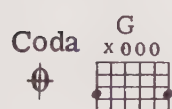
ooh. Chi - na cat, Chi - na cat.

Four times

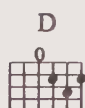
Four times




D. S. $\frac{3}{4}$ al Coda



Repeat and fade



Repeat and fade

COSMIC CHARLIE

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately slow (♩ = ♩³)




mf *cresc.*



Cos - mic Char - lie, how — do you do?
Kal - i - co Kah - lia, come tell — me the news. Ca -



Truck-in' in style a - long the av - e - nue. — Dum dee dum dee
lam - i - ty's wait - ing for a way to get to her. Ros - y red and e -





doo-dle-y doo.— Go on home;— your ma-ma's call - in' you.—
 lec - tric blue.— I bought you a pad-dle for your pa-per ca - noe.—







1.  

2.  



Say you'll come— back when you can,— when - ev - er your— air - plane

hap-pens to land.— May- be I'll — be back here, too.— It

all de - pends on what's with you. —

D E A Em A C#m7-5

Hung up wait - ing for a wind - y day; —
 New ones com - in' as the old ones go. —
 I just won - der if you should - n't feel —

A

kite — on ice — since the first of Feb - ru - ar - y.
 Ev - 'ry - thing's mov - in' here, but much too slow now. A
 less — con - cern a - bout the deep un - real. — The

G

Ma - ma keeps say - in' that the wind might blow, but
 lit - tle bit quick - er and we might have time to
 ver - y first word is "How do you do?" The

A

stand - in' here, I say, I just don't know. —
 say, "How do you do?" be - fore we're left be - hind. —
 last, "Go home; your ma - ma's call - in' you." —

To Coda

1. Cal - li - o - pe wail like a sea - side zoo. — The

2. ver - y last late - ly in - quired — a - bout you. — It's real - ly ver - y

G x000 D A

G x000 D A

2. D A C#m F#m E G D A D

C#m Bm A E/G# D



one or two. — The first you want - ed, the last I knew. —







D. S. *al Coda* 








Call-in' you, —






— call-in' you, — call - in' you, —

call - in' you. _____

Go on home; - your ma - ma's call - in' you. _

Go on home; — your ma - ma's call - in' you.

DARK STAR

Music by JERRY GARCIA,
MICKEY HART, BILL KREUTZMANN,
PHIL LESH, RON McKERNAN and BOB WEIR
Words by ROBERT HUNTER

Moderately, in 2

The musical score is written for guitar, piano, and voice. The guitar part features a repeating pattern of A and G chords. The piano part provides a steady accompaniment. The vocal line consists of two parts, with lyrics written below the notes.

Guitar Chords:

- A: 0 2 2 2 0
- G: x 0 0 0

Vocal Lyrics:

Dark Mir - star crash - es, in
Mir - ror shat - ters
pour - ing its light in - to ash - es.
form - less re - flec - tions of mat - ter.

Rea - son tat - ters. The
Glass - hand dis - solv - ing to

forc - es tear loose from the ax - is.
ice - pet - al flow - ers re - volv - ing.

Search - light - cast - ing - for
La - dy in vel - vet - re -

faults in the clouds of - de - lu - sion.)
cedes in the nights of - good - bye. - }

A 0 0 0 0

A7 0 0 0 0

Shall we go, — you and I, while we

G x000 Em 0 0 0 0

can,

To Coda

A 0 0 0 0 A7 0 0 0 0 G x000

through — the tran - si - tive night - fall of

Em 0 0 0 0

dia - monds?

D. S. ff al Coda

Coda

through the transi - tive night-fall of

dia - monds?

UNCLE JOHN'S BAND

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately




Well, the first days — are — the hard-est days; — don't you
buck danc - er's — choice — my friend; — bet - ter



wor - ry an - y-more. 'Cause — when life — looks like Eas - y Street, there is
take — my — ad-vice. You know — all the rules by now — and the






dan - ger at — your door .
 fire — from the ice .

Think this through with me ; —
 Will you come — with me ? —








Let me know your mind . —
 Won't you come with me ? —

Wo, oh, — what I want — to know —
 Wo, oh, — what I want — to know : —





— is, — are — you kind?
 — will — you — come with me?

It's a

1.









2.

God damn, well I — de - clare, — have you seen the like? —

f

Their walls are built of can - non - balls; their
















mot-to is: "Don't tread on me." Come hear Un - cle John's Band

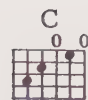





play - ing to the tide. Come with me or go a - lone, he's

come to take his chil - dren home. It's



— the same sto - ry the crow told me, — it's the on - ly one — he knows.
I live in a sil - ver mine — and I call it Beg - gar's Tomb.

Like the morn - ing — sun you come — and —
I got — me a vi - o - lin — and I



like the wind — you go. Ain't no time — to hate, —
beg you call — the tune. An - y - bod - y's choice, —



bare - ly time — to wait. —
I can hear — your voice. —








Wo, oh, — what I want — to know: ————— where — does — the
 Wo, oh, — what I want — to know: ————— how — does — the











time go? Come hear Un - cle John's Band
 song go? Come hear Un - cle John's Band

mp-mf






by the riv - er - side. — Got some things to talk — a - bout -
 play - ing to the tide. — Come on a - long or go — a - lone, — he's

here be - side the — ris - ing tide, — dren home.
 come to take his — chil -

1. 2.

Dm7



C



Dsus2



C(add D)



Wo, oh, what I want to know: how does the

G



Tacet

song go? Come hear Uncle John's Band

Drums x x x x x x x x

by the river-side. Got some things to talk about

here be-side the ris - ing tide. — Come hear Un-

cle John's Band — play - ing to the tide. — Come on a-long or go —

— a - lone, — he's come to take his chil - dren home. —

Da da da da — da da, da da da da — da da.

Chords:

- G (x 0 0 0)
- C (0 0 0)
- Am (0 0 0)
- G (x 0 0 0)
- D (0 0 0)
- C (0 0 0)
- G (x 0 0 0)
- D (0 0 0)
- C (0 0 0)
- D (0 0 0)
- Dm7 (0 0 0)
- C (0 0 0)
- Dm7 (0 0 0)
- C (0 0 0)
- Dsus2 (0 x 0 0)

Dynamic: *f*

Tempo/Style: 3/4

CASEY JONES

Music by JERRY GARCIA
Words by ROBERT HUNTER

Medium beat

The piano introduction is in 4/4 time, marked 'Medium beat' and 'mf'. It consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature has one flat (Bb).



F(add G)



Fsus 4



Driv - ing that train, —

high on co - caine, —

Ca - sey Jones, — you'd bet - ter

watch your speed. —

Trou - ble a - head, —

trou - ble be - hind, —

F F#sus 4 F C C F

and you know that no-tion just crossed my_ mind. —

C C D

This old en - gine makes it on time, —
 Trou-ble with you_ is the trou - ble with me; — got

F G C

leaves Cen-tral Sta - tion 'bout a quar - ter to nine. — Hits Riv - er Junc - tion at
 two good eyes_ but we still_ don't see. — Come round the bend, — you

D F E7 Am G7

sev - en - teen to; — at a quar - ter to ten — you know it's trav - 'lin' a - gain. —
 know it's the end. — The fire - man screams — and the en - gine just gleams. — }



Driv - ing that train, _

high on co - caine, _



Ca - sey Jones, _ you'd bet - ter

watch your speed. _



Trou - ble a - head, _

trou - ble be - hind, _



To Coda ♯

and you know that no - tion

just crossed my _ mind.

Chord diagrams: C (0 0 0), F, C (0 0 0)

Chord diagrams: C (0 0 0), A+ (0), D (0), F

Trou-ble a - head, - the la - dy in red, - take my ad-vice, you'd be

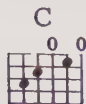
Chord diagrams: G (x000), C (0 0 0)

bet - ter off dead. - Switch-man's sleep - ing, Train

Chord diagrams: D (0), F, E7 (0 0), Am (0 0), G7 (x000)

Hun-dred and Two - is on the wrong track and head-ed for you. -

Chorus



Driv - ing that train, —

high on co - caine, —

Ca - sey Jones, you'd bet - ter

watch your speed. —

Trou - ble a - head, —



trou - ble be - hind, —

and you know that no - tion


just crossed my — mind.

D. S. $\frac{3}{4}$ al Coda



Coda

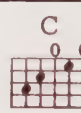
Driv - ing that train, — high — on co - caine, — Ca -






sey Jones, you'd bet - ter watch your speed. — Trou - ble a - head, — trou -

ble be - hind, — and — you know that no - tion just crossed my mind.

1. 2. 3. 

4. 

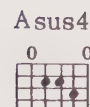
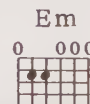

just crossed my mind. — And you know that no - tion just crossed my mind. —

rit.

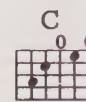
BOX OF RAIN

Music by PHIL LESH
Words by ROBERT HUNTER

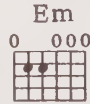
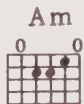
Moderately

Look out of an - y win - dow, an - y morn - ing,



an - y eve - ning, an - y day. —



May - be the sun — is shin - ing, birds are wing - ing, no —

G A

x000 0 0

rain is fall - ing from a heav - y sky. —

D G Am Em

0 x000 0 0 0 000

What do you want — me to — do, — to do — for — you — to see — you

D C

0 0 0

through? — For this is all — a dream —

D Am G

0 0 x000

— we dreamed - one af - ter - noon — long a - go. —






Walk out of an - y door - way, feel your way, feel
 Look in - to an - y eyes — you find by you; you can




your way like — the day be - fore. —
 see clear to — an - oth - er day. —





May - be you'll find — di - rec - tion a - round some cor - ner where —
 May - be been seen — be - fore — through oth - er eyes — on —




it's been wait - ing to meet — you. —
 oth - er days while go - ing home. —

1.

D 0 0 0 0

G x 0 0 0 0

Am 0 0 0 0

What do you want — me to — do, — to watch — for — you — while you're —
 What do you want — me to — do, — to

Em 0 0 0 0

D 0 0 0 0

sleep — ing? — Then

Am 0 0 0 0




C 0 0 0 0

G x 0 0 0 0

please don't be sur - prised — when you find — me dream - ing —

2. Am 0 0 0 0


— too. — do — for — you — to

Em  D  C 

see — you — through? — It's all a dream — we —

Em  D  G 

dreamed — one af-ter - noon — long a - go. —

D  Am  Em 

Walk in - to splin - tered sun - light, inch your way — through dead —

C  G 

— dreams to an - oth - er land. —





May - be_ you're tired _ and bro - ken; your tongue is twist - ed with




words half spo-ken and thoughts un - clear. _





What do you want _ me to _ do, _ to do _ for _ you _ to





see _ you through? _ A box of rain _ will





ease — the pain — and — love will see you through.





Just a box of — rain, — wind and wa — ter. — Be —





lieve it if — you need — it, if you don't — just pass it on. —



Sun — and — show — er, —

Am Em C D

wind and rain, in and out the win - dow like a moth -

Em A

be - fore a flame.

D Em

And it's just a box of rain; I don't know -

G D

who put it there; be - lieve it if you need -

Bm



G



A



it

or

leave

it

if you

dare.

And it's

D



Em



G



just a box of

rain,

or

a

rib - bon

for your hair;

D



Em



such a

long, long

time

to be

gone

and a short

G



D



C



G



D



Asus4



time

to be there.

FRIEND OF THE DEVIL

Music by
JERRY GARCIA and JOHN DAWSON
Words by ROBERT HUNTER

Moderately fast Country beat



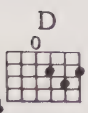
The first system of musical notation for 'Friend of the Devil' features a piano introduction in G major. The treble clef staff contains a melody of eighth and quarter notes, while the bass clef staff provides a simple harmonic accompaniment. The tempo is marked 'Moderately fast Country beat' and the dynamics are 'mp' (mezzo-piano). The system concludes with a double bar line.



The second system of musical notation includes the vocal melody and piano accompaniment. The vocal line begins with the lyrics 'I lit out from Re-no, I was trailed by twen-ty hounds. ran in-to the dev-il, babe, he loaned me twen-ty bills. I'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.



The third system of musical notation continues the song. The vocal melody includes the lyrics 'Did - n't get to sleep that night till the morn-ing came a - round. spent the night in U - tah in a cave, up in the hills.' The piano accompaniment maintains the country beat throughout the system.

D  Am 

Set out run-nin' but I take my time, a friend of the dev-il is a friend of mine. If



D  Am 

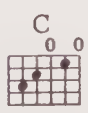
I get home be-fore day - light, I just might get some sleep to -



D  1. 2.

night. I I



G  C  G 

ran down to the lev - ee but the dev - il caught me there. He



took my twen-ty dol - lar bill — and he van-ished in the air. —

C

G

x000

Set out run-nin' but I take my time, — a friend of the dev-il is a

D

Am

friend of mine. — If I get home — be-fore — day - light, — I just might get some

D

Am

Third time to Coda

D

sleep to - night. —

D
0

Got two rea - sons why I cry — a - way — each lone - ly night. —

mf

C
0 0



— The first one's named Sweet Anne Mar - ie — and she's —

D
0


— my heart's de - light. — Sec - ond one — is pris - on, ba - by, the

Am
0 0 0

sher - iff's on — my trail, and if he catch - es up with me — I

C  D 


spend my life in jail.



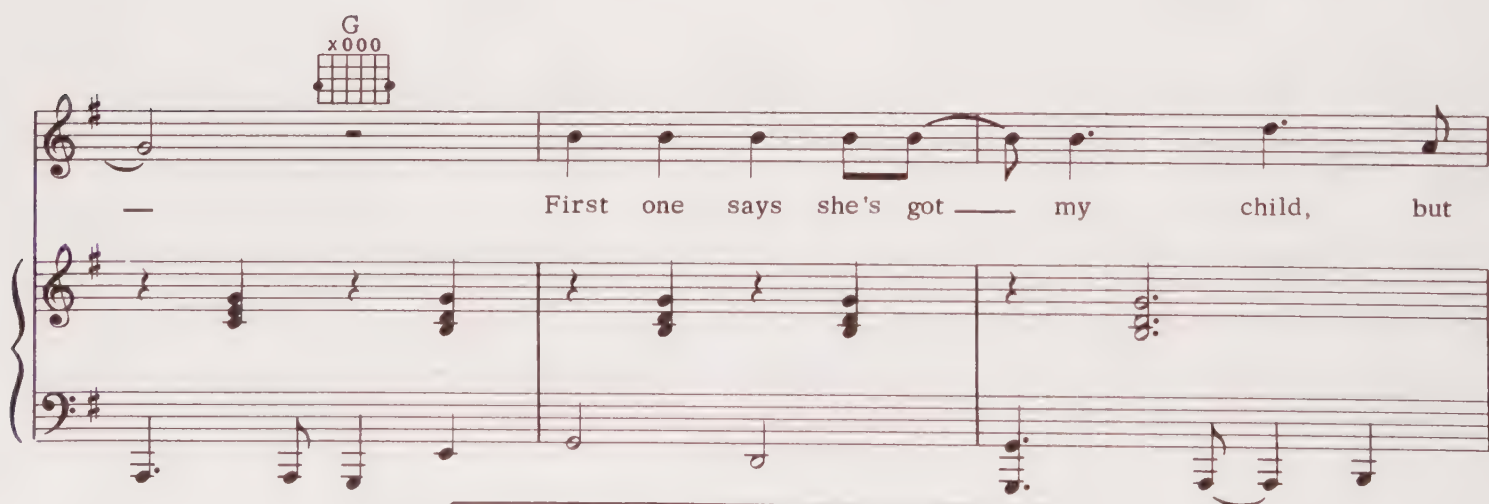
G  C 

Got a wife_ in Chi- no, babe,_ and one_ in Cher- o- kee_



G 

First one says she's got_ my child, but



1. C  G  2. D. S. al Coda  Coda D 

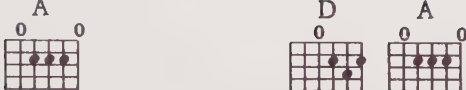

it don't look like me. me. night.



SUGAR MAGNOLIA



Music by BOB WEIR
Words by
ROBERT HUNTER and BOB WEIR

Moderately fast

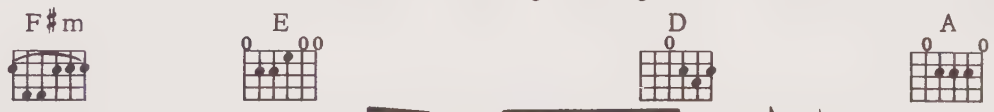

 (vocal harmony)
 

Su-gar Mag-no - lia, blos-soms bloom-ing,

mf

heads all emp - ty and I — don't care. — Saw my ba - by down —



— by the riv - er; knew she'd have to come up — soon for air. —




Sweet blos - som, come on







un - der the wil - low, we can have high - times if you'll a - bide.






We can dis - cov - er the won - ders of na - ture, roll - ing in the rush - es down -





— by the riv - er - side.






She's got ev - 'ry - thing — de - light - ful, she's got ev - 'ry - thing —
 She's got ev - 'ry - thing — de - light - ful, she's got ev - 'ry - thing —





I need. — Takes the wheel - when I'm — see - ing dou - ble,
 I need. A breeze in the pines - and the sun — and bright moon - light,








pays my tick - et — when I — speed. —
 laz - ing in the sun - light, yes, in - deed. —





To Coda ♯

A  D  A 

She comes skim-min' through rays _____ of vio - let.

G  E  A 

She can wade in a drop _____ of dew. _____

C#m  4 fr. F#m  E  D 

She don't come and I _____ don't fol - low. Waits back - stage while I _____

A  E  A 

_____ sing to you.


A D A E



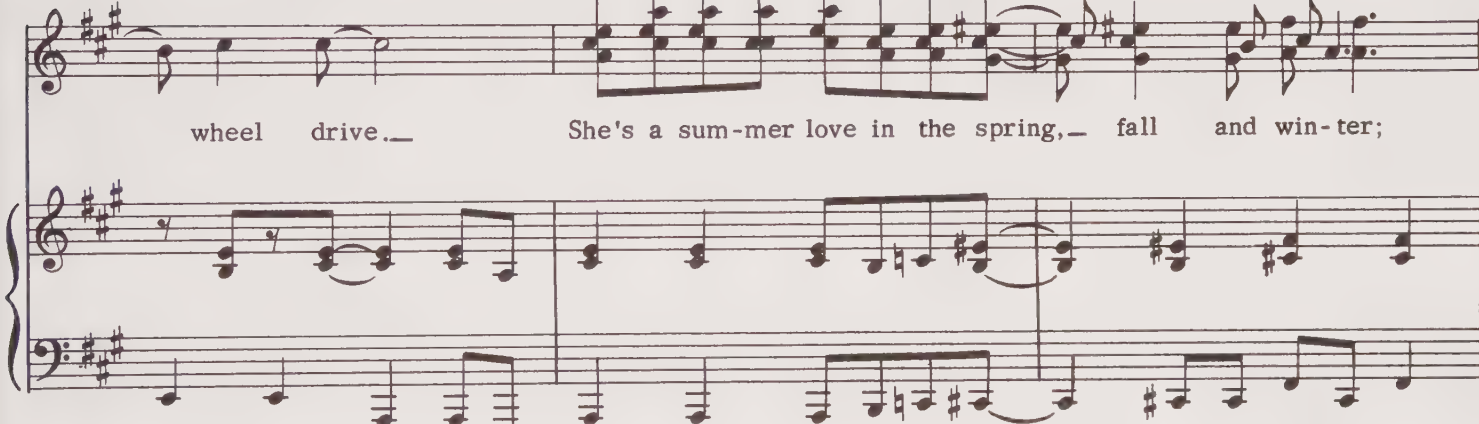
Well she can dance_ a Ca - jun rhy-thm, jump like a Wil-lys in four -




A C#7 4 fr. F#m



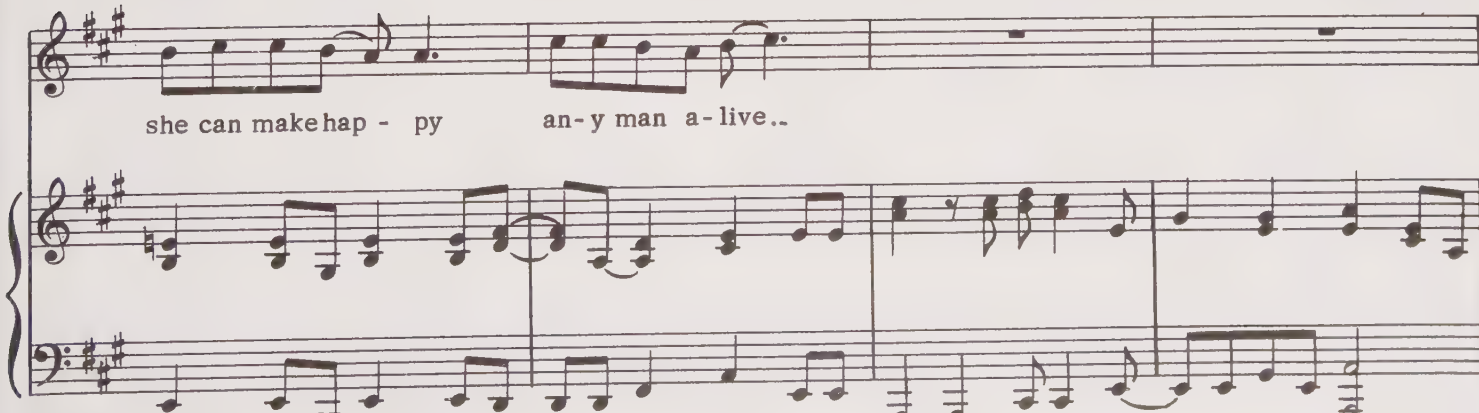
wheel drive._ She's a sum-mer love in the spring,_ fall and win-ter;



E D A E A



she can make hap - py an-y man a-live..






Su-gar Mag-no - lia, ring-ing that blue - bell,



caught up in sun - light.



Come on out sing-ing, I'll walk — you in the sun - shine.



Come on, hon - ey, come a-long with me.

D. S. $\frac{3}{4}$ al Coda

Coda



Some - times, — when the cuck - oo's cry - ing,

B

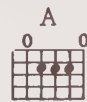
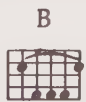
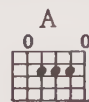
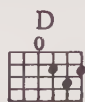


when the moon — is half - way — down. Some - times, when the night —

B



— is dy - ing, I take me out — and I wan - der a -



round, — I wan-der 'round. —

B

E

B

(Vocal accompaniment) Doot

(Solo) The sun - shine — day - dream, —

d' doot, doo doo — doo doot, doot, d' doot, doot —

F#

E

B

E

walk-ing in the tall — trees, — doot d' doo, doot, d' doot,

Go-ing where the wind — goes, — doo doo — doo doot,

B

F#

E

B

doot, d' doot, doot — doot d' doo, bloom-ing like a red — rose, doot, d' doot,

E

B

F#

E

Breath-ing more — free - ly, — doo doo — doo doot, doot, d' doot, Ride out sing- doot — doot d' doo,

B



ing, I'll walk — you in the morn - ing sun - shine.
 doot, d' doot, doo doo — doo doot,

B



F#



E



doot, d' doot, doot — doot Sun - shine — day - dream. —
 doo doo — doo doot,

Repeat and fade

B



doot, d' doot, Sun - shine — day - dream, —
 doo doo — doo doot,

Repeat and fade

B



F#



E



doot, d' doot, doot — doot walk - ing in the sun - shine.
 doo doo, d'

TRUCKIN'

Music by JERRY GARCIA,
BOB WEIR and PHIL LESH
Words by ROBERT HUNTER

Moderate shuffle beat



mf *Play four times*



(vocal harmony)



Truck - in' —
Dal - las —

got — my chips cashed — in, — keep
got — a soft ma - chine, —

B



truck - in' —
Hous - ton —

like the doo - dah — man — to -
too close to New Or - leans, —

geth - er, — more or less in — line, — but
 New York — got the ways and — means, —

just keep truck - in' — on.
 just won't let you — be.

Bsus4 2 fr.

A

E



Ar-rows of ne - on and flash - ing mar-quees out on Main Street, — Chi-
Most of the cats that you meet on the street speak of true love. —

ca - go, New York, De - troit, and it's all on the same street. — Your
Most of the time they're sit - tin' and cry - in' at home.

typ - i - cal cit - y in - volved in a typ - i - cal day - dream, —
One of these days they know they got - ta get go - in' —

hang it up and see what to - mor - row brings. —
out of the door and down to the street all a - lone.

(vocal harmony)

E



A



Truck - in' —

like the doo - dah — man —

once

told —

me, "You got

to play

your — hand. —

Some - times

the cards ain't worth a dime —

if you don't

lay — 'em —

down." —

(Play three times)

(third time)

A

(vocal harmony)

Some - times _ the lights all shin - in' on me,

oth - er _ times _ I can

bare - ly see.

D

B

F#

Late - ly it oc - curs to me,

Ama7

what a long


E

— strange trip — it's — been. —

To Coda

(second time slight fade)

E
0 0 0 0



What in the world ev - er be - came - of sweet Jane? _ She
Sit - tin' and star - in' out of the ho - tel win - dow, _

lost her spar - kle; you know she is - n't the same, I'd.
got a tip they're gon - na kick the door in a - gain.

Liv - in' on reds, vi - ta - min C _ and co - caine, _ but if
like to get some sleep be - fore - I trav - el, _

all a friend can say is, "Ain't it a shame." _
you got a war - rant I guess you're gon - na come in. _

E (vocal harmony)

A

Truck-in' — up — to Buf - fa - lo, — been think - in' — you got to
 Bust - ed — down — on Bour - bon — Street. — Set up — like a

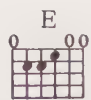
B

Bsus4 2 fr. A

mel - low — slow. — Takes time, you pick a place — to go, —
 bowl - in' — pin. — Knocked down, it gets to wear - in' — thin, — they

E

just keep truck-in' on. —
 just won't let — you — be. —




You're sick of hang-in' a-round, and you'd like to trav - el. — Get

tired — of trav-el - lin', you want to set-tle down. — I

guess they can't re - voke — your soul for try - in', — get

out of the door, light out and look all a - round. — *D. S. $\frac{3}{4}$ al Coda* Φ

Coda  (vocal harmony)



Truck - in', _

I'm _ a - go - in' _ home, _

mp



whoa, whoa, ba - by, back where I be - long. _

Back home, sit down and

Bsus4



 2 fr.



patch my _ bones _ and get back truck-in' _ on. _



Repeat and fade

Repeat and fade

OPERATOR

Words and Music by
RON McKERNAN

Moderately

F

C

A

Dm

F

F#

ber num - ber that I need. _____
I can use. _____ Di -

G C A7

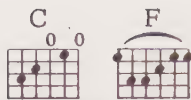
My rid - er left up - on the Mid - night Fly - er
rec - t'ry don't have it, Cen - tral done for - got it;

Dm C F

sing - ing like a sum - mer breeze. _____
got to find a num - ber to use. _____

1. 2. C A Dm

I




Try - ing to check out — her num - ber,
could be hang - ing round a steel mill,



try-ing to run down — her line. —
work - ing in a house of blue lights, —

Op - 'ra - tor said, that's priv -
rid - ing a get - a - way bus —



'leged in - for - ma - tion and it ain't no
— out of Port - land, talk - ing bus' - ness of mine. —
to the night. —

F# G
x000

I don't — It's flood - ing down in Tex - as; the poles -
I don't know where she's go - ing, I don't care -

C A7 Dm C F
0 0 0 0 0 0 0 0 0 0

are down in U - tah; got to find a pri - vate line. —
where she's been, long as she's been do - ing it right; —

1. 2.

She

She

C A Dm F
0 0 0 0 0 0 0 0

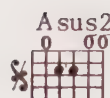
Tacet

long as she's been do - ing it right. —

WHARF RAT

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately fast (♩ = ♩³)



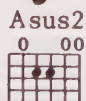
Old man down,
Ev 'ry-one said

mf

3



way down, down, down — by the docks of the
I'd come to no good. I knew I would Pearl - y, be-



cit - y. —
lieve them. —

Blind_ and dirt - y. Half of my life

I



Play 1st time only

Asked me for a dime, a dime for a cup of cof - fee. —
spent do-in' time_ for some oth-er fuck - er's crime. —



I got no dime, but I got some time - to hear his
The oth - er half found me



sto - ry. My

Asus2

0 00



Em

0 000



name is Au - gust West, _____ and I love my Pearl - y Bak -

Asus2

0 00



er best, more than my wine, _____

more than my wine, _____

Em

0 000



more than my mak - er, though he's no friend _____ of

D. S. $\frac{3}{4}$ al Coda \diamond

Asus2



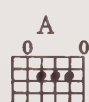
mine."

Moderately slow (♩ = ♩³)

Coda



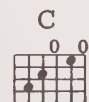
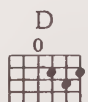
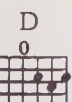
stum-blin' a - round, - drunk on Bur-gun-dy wine.



But I'll get back

on - my feet

some -



day,

the good -

Lord -

will-in', if He says I may.

I know that the — life —

— I'm — liv-in's no good. — I'll

get a new — start, live the life — I —

Chord diagrams:

- G: x000
- C: 0 0 0
- G: x000
- D: 0
- Dsus4: 0
- D: 0
- Asus4: 0 0
- A: 0 0 0
- Em: 0 0 0 0
- A: 0 0 0
- Asus4: 0 0
- A: 0 0 0
- Asus2: 0 0 0 0
- A: 0 0 0
- A7: 0 0 0

Tempo I

Em
0 000

should.

I'll get up and fly _____ a - way. _____

I'll get up and fly _____ a - way, _____

Asus2
0 00

fly a - way.

Three times

Three times



"Pearl-y's been true,
got up and wan - dered,



true to me, true to my dy - in' day,
wan-dered down-town. No-where to go but just to



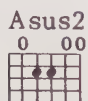
Play 1st time only

— he said.
hang a-round.

I said to him,
I've got a girl



I said to him, — "I'm sure she's — been." —
named Ben - ny Lee. — I know that girl's been —



true to me. I said to him, "I'm
I know she's been, I'm



1.

sure she's — been true to you."
sure she's — been true to me.

Repeat and fade



2.

I 3 3

Repeat and fade

BERTHA

Music by JERRY GARCIA
Words by ROBERT HUNTER

Fast Rock beat



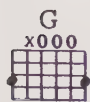
mf



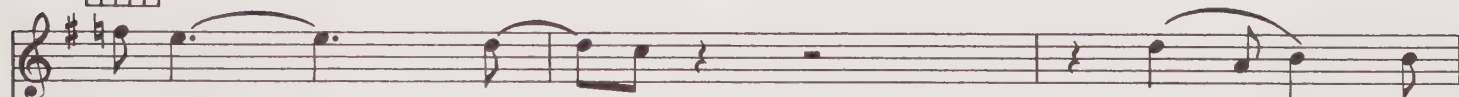
I — had a hard — run, —
storm. —



Lord, I run - nin' — from your win - dow.
I went down un - to the sea. —
Ducked in - to a bar — door.



I was all — night
Try to see — what's
It's all — night



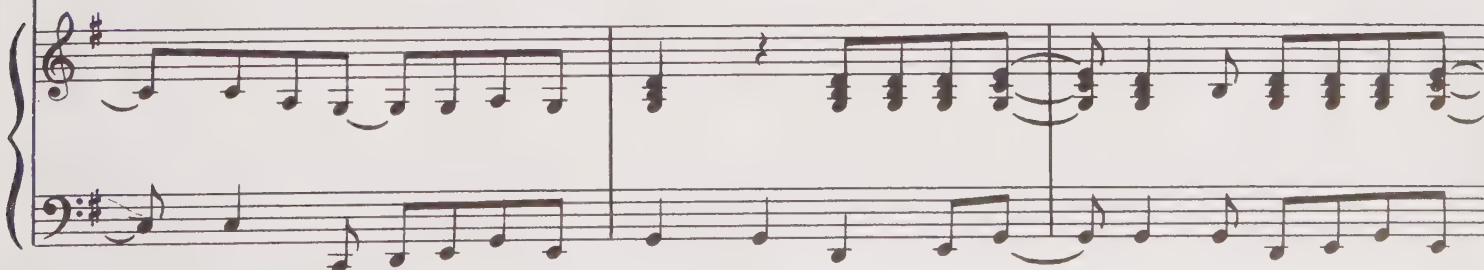
run - nin', —
go - in' —
pour - in', —

run - nin'.
down. —
pour - in' rain,

Lord, — I
Try — to
Lord, — but



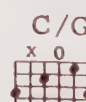
won - der if you care. —
read - be - tween the lines. —
not — a drop on me. —





I had a feel - in' I was fall - in', fall -
Test - me, test me, test -

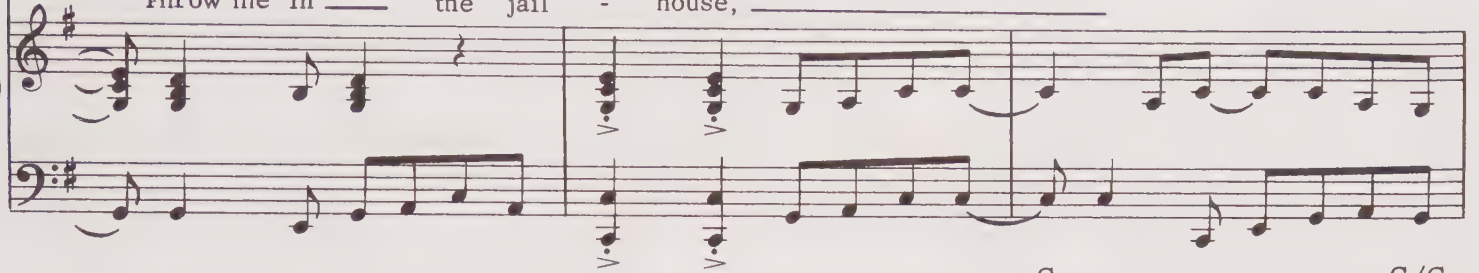
in', fall - in'. run a - round, and a run
me, test me. I turned a - round to see.
Why don't you ar - rest



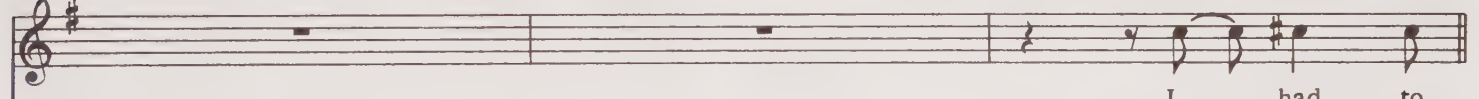
down.
me?



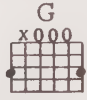
Run a - round the cor - ner, cor - ner.
 Heard a voice a - call in'.
 Throw me in the jail - house,



Lord, ran smack in - to a tree.
 Lord, you was com - in' af - ter me.
 Lord, un - til the sun go down.

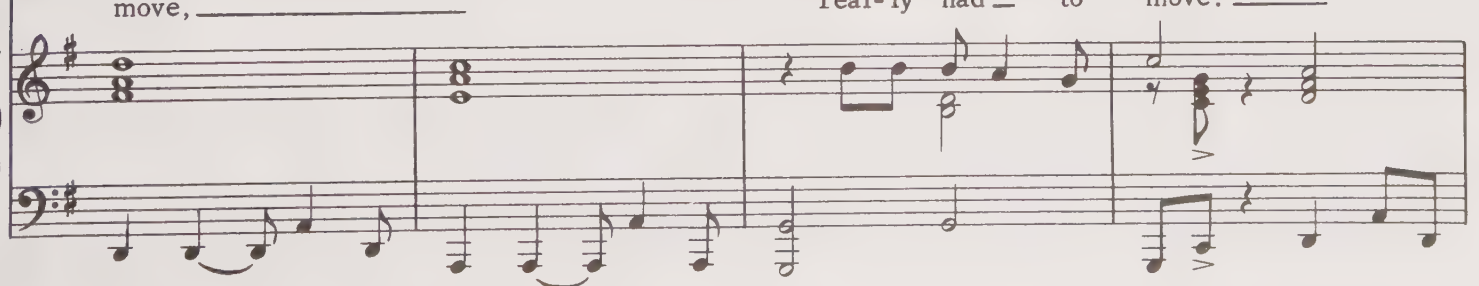


I had to



move,

real - ly had to move.



C G D C

That's why, if you please, — I am on — my bend - ed knees. —

Am C G C/G G C/G

Ber - tha, don't you come a - round here an - y - more. —

To Coda

1. 2. D. S. al Coda

Dressed my-self in green. — Ran in - to a rain-

Repeat and fade

Coda G C/G G G C/G G

An - y - more. — An - y - more. —

Repeat and fade

PLAYING IN THE BAND

Music by
BOB WEIR and MICKEY HART
Words by ROBERT HUNTER

Medium Rock beat





Some folks trust to rea - son,
Some folks look for an - swers,
Stand - in' on a tow - er,

oth - ers trust to might.
oth - ers look for fights.
world at my com-mand.



I don't trust to noth - in',
Some folks up in tree - tops
You just keep a - turn - in'

but I know - it come out
just to look - to see the
while I'm play - ing in the

right. _____
sights. _____
band. _____



Say it once a - gain - now.
I can tell your fu - ture.
If a man a - mong - you

Whoa, - I hope you'll un - der - stand.
Whoa, - just look what's in your hand.
got - no sin up - on his hand,

But



When it's done and o - ver,
I can't stop for noth - in'.
let him cast a stone - at

Lord, -
I'm _____
me _____

a man is just a man. _____
just play - ing in the band. _____
for play - ing in the band. _____

} _____





Play - ing, — play - ing in the band.

Day - break, —

1.

To Coda



day-break on the land.

2.



0 E 00

1. 0 A 0

G x000 D 0

2. 0 A 0

G x000 D 0

A 0

Bm G D

D7 G A7 D

1. 2. 3. 4.

rit.

D. S. $\frac{8}{4}$ al Coda Φ

Coda Φ

DEAL

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately bright, with a $\frac{12}{8}$ feeling






(Solo Guitar, actual sound)




The first system of musical notation for the song 'Deal'. It features a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 12/8. The music is marked 'mf' (mezzo-forte). The right hand (R.H.) plays a series of eighth notes with triplets. The left hand plays a bass line with triplets. A guitar chord diagram for A major is shown above the first measure.

The second system of musical notation. It continues the melody and bass line. The lyrics 'Since it costs a lot to win' are written below the staff. Above the staff, there are guitar chord diagrams for A major and C#7 (with a 4-fret extension). The music includes triplets in both hands.






The third system of musical notation. The lyrics 'and e - ven more to lose, You and me bound to spend' are written below the staff. Above the staff, there are guitar chord diagrams for F#m, D7, A°, and A. The music continues with triplets and a steady bass line.





— some time — won - d'rin' what to choose. —

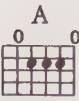
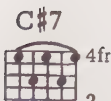
Goes to show — you don't ev-er know, — Watch each card you play, — and


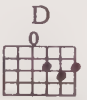

play it slow, — Wait un-til that deal — come round, —

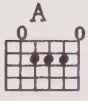

Don't you let that deal — go — down, — no, — no. —


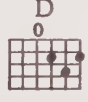
I been gam - blin' - here-a-bouts

for ten - good - sol - id years.

If I told - you all - that went down, - it would burn -

off both of your ears.

(Solo Guitar)




Goes to show _____ you don't ev - er know, _





Watch each card_ you play _____ and play it slow, _





Wait un - til that deal _____ come_ round, _






Don't you let that — deal — go — down, — no, no. —




Since you poured — the wine for me






and tight — ened — up my shoes, I hate to leave you





sit — tin' there — com — pos-in' lone — some blues. —

0 A 0

C#7 4fr.




Goes to show you don't ev - er know,

Watch each card you play and play it slow, Wait un-til that deal

— come 'round, Don't you let that deal go down,

(Solo Guitar)

Wait un-til that deal come 'round, Don't you let that

deal go — down, — Wait un - til that

deal come 'round, — Don't you let that deal —

— go down, — Don't you let that deal —

The musical score is written for guitar and voice. It consists of three systems, each with a vocal line and a guitar accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The guitar accompaniment features a consistent bass line of eighth notes (F#, C#, G, D) and a melody line with triplets and slurs. The vocal line includes lyrics and melodic lines with slurs and triplets.

G x000 D 0 A 0

— go down, — Don't you let that deal —

3 3 3 3 3 3 3 3

G x000 D 0 A 0

— go down, — no, no. —

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

SUGAREE

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately slow, with a $\frac{12}{8}$ feeling



(perc.) *mf* *sim.* When they come to take—

sim.



— you — down, — When they bring that wag — on 'round,



When they come — to call — on you —

C  F 

And drag your poor — bod - y down,



Gm  3fr Dm 

Just one — thing I ask of you, —

gradual cresc.



Bb  F  C 

Just one thing — for — me: Please for-get you



Dm  Bb  F 

knew my — name, — My — dar - ling — Su - gar - ee.

f






Shake it, shake it, Su-gar-ee; —





Just don't tell them that you know me. —





Shake it, shake it, Su-gar-ee; — Just don't tell them that you






know me. —

To Coda

C F

You thought you was the cool fool
Well in spite of all you gained, —

mf *sim.*

C F

And nev-er could do no wrong.
You still have to stand out in the pour - ing rain.

C F

You had ev-'ry-thing sewed up tight;
One last voice is call - ing you, —

C F

How come you lay a-wake all night long?
And I guess it's time you go.

Gm 3 fr. Dm

Just one — thing I ask of you, —

gradual cresc.

Bb F

There's just one thing for me:

C Dm

Please for-get you knew my — name, — My —

Bb F

dar - ling — Su - gar - ee.

f

C 0 0 0

F

Shake it, shake it, Su - gar - ee; —

sim.

Dm 0

Bb

F

Just don't tell them that you know me. —

C 0 0 0

F

Dm 0

Shake it, shake it, Su - gar - ee; — Just don't tell them that you

Bb

F

C 0 0 0

F

know me. —

Detailed description: This is a musical score for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'Shake it, shake it, Su - gar - ee; —', 'Just don't tell them that you know me. —', 'Shake it, shake it, Su - gar - ee; — Just don't tell them that you', and 'know me. —'. The guitar part includes chord diagrams for C, F, Dm, Bb, and F. The piano part features triplets and a 'sim.' (simile) marking. The score ends with a double bar line and repeat signs.

C  F 

Well, shake it up now, Su - gar - ee; —

mf

C  F 

I'll meet you at the ju - bi - lee,

C  F 

And if that ju - bi - lee — don't come,

C  F 

May-be I'll meet you — on the run. —

D. S. al Coda 

Coda C 0 0

F

Shake it, shake it, Su - gar - ee;

sim.

Dm 0

Bb F

Just don't tell them that you know me.

C 0 0 F

Shake it, shake it, Su - gar - ee;

Dm 0 Bb F C 0 0

Just don't tell them that you know me.

The musical score is written for a vocal instrument and piano accompaniment. The key signature has one flat (Bb). The time signature is 3/4. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets. The vocal line includes lyrics and melodic lines with triplets and slurs. Chord diagrams for C, F, Dm, and Bb are provided at the top of each system. The piece ends with a Coda symbol.

ONE MORE SATURDAY NIGHT

Words and Music by
BOB WEIR

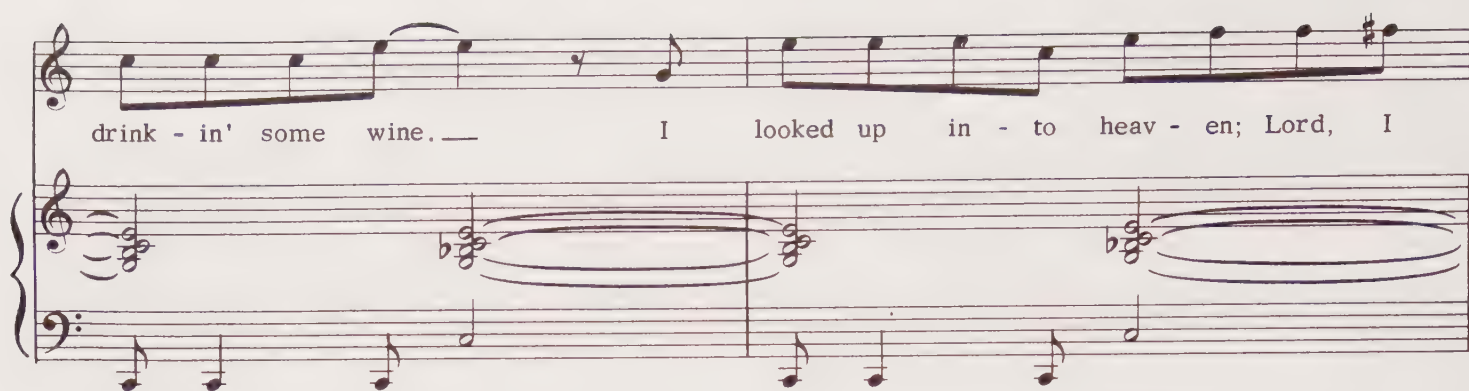
Bright blues




C7



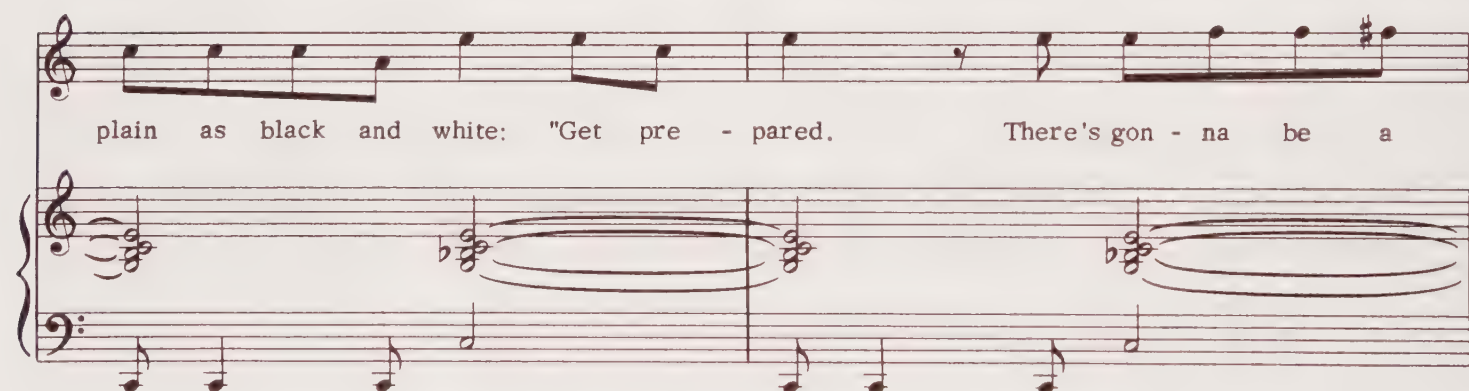
Verse



drink - in' some wine. — I looked up in - to heav - en; Lord, I



saw a might - y sign writ in fire a - cross the heav - en,



plain as black and white: "Get pre - pared. There's gon - na be a



par - ty to - night." Uh huh. — Hey, Sat - ur - day night. —

Chorus 

C7₀ G₇ B^b/F

One more Sat - ur - day night..

This system contains the first three measures of the song. It features a vocal line, a piano accompaniment with chords, and a bass line. Chord diagrams for C7₀, G₇, and B^b/F are shown above the staff. The lyrics 'One more Sat - ur - day night..' are written below the vocal line.

F C7₀

Hey, Sat - ur - day night. —

This system contains the next two measures. It continues the vocal line, piano accompaniment, and bass line. Chord diagrams for F and C7₀ are shown above the staff. The lyrics 'Hey, Sat - ur - day night. —' are written below the vocal line.

1. 2. 3. 4.

This system contains the final two measures of the song. It includes the vocal line, piano accompaniment, and bass line. The lyrics for the first three measures are numbered 1, 2, and 3, and the final measure is numbered 4. The piano accompaniment features a repeating chord pattern.

2. Everybody's dancing down at the local armory,
With a basement full of dynamite and live artillery.
Temperature keeps risin'; everybody gettin' high.
Come the rockin' stroke of midnight, the whole place is gonna fly.

(Chorus)

3. I turn on Channel Six. The President comes on the news.
Says, "I get no satisfaction. That's why I sing the blues."
His wife says, "Don't get crazy. Lord, you know what to do."
Just crank that old Victrola. Put on your rockin' shoes."

(Chorus)

4. Then God way up in heaven, for whatever it was worth,
Thought He'd have a big ol' party; thought He'd call it planet earth.
Don't worry about tomorrow. Lord, you'll know it when it comes,
When the rockin', rollin' music meets the risin', shinin' sun.

(Chorus)

CASSIDY

Music by BOB WEIR
Words by JOHN BARLOW

Moderately

F



Bb



I have seen where the wolf has slept — by the sil — ver stream.
Lost now on the coun — try miles — in his Ca — dil — lac,

mf

F



Bb



I can tell by the mark he left — you were in — his dream.
I can tell by the way you smile. he is roll — ing back.

Fm7



Bbm



Ah, child of count — less trees.
Come wash the night — time clean.

Fm7



Bbm



Ah, child of bound - less seas.
Come grow the scorched ground green.

Gm(add A)



Bb



What you are; what you're meant - to be
Blow the horn. Tap the tam - bou-rine.

Gm(add A)



Bb



speaks his name, though you were born - to me, born to
Close the gap of the dark years in be - tween. You and

F



1.

me, Cas - si - dy.
me, Cas - si - dy.

2. $B\flat$ F $B\flat$ F

Quick beats in an i - cy heart. Catch-colt draws a cof-fin cart.

$B\flat$ F C 0 0

There he goes and now here — she starts. Hear her cry.

3fr. $Gm7$ F C 0 0 $Gm7$ 3fr. F C 0 0

Flight of the sea - birds, scat-tered like lost - words.

3fr. $Gm7$ F C 0 0 $B\flat$ F

Wheel to the storm - and fly.

F



Far - ing thee well, — now. Let your life pro - ceed — by its own —

Bb



de - sign.

F



Noth - ing to tell, — now. Let the

Bb



1.

words be yours. — I'm done — with mine. Far - ing thee well, —

2.


F




HE'S GONE

Music by JERRY GARCIA
Words by ROBERT HUNTER



Medium tempo (♩ = ♪³ ♪)








mf



Rat in a drain ditch,
 Nine - mile skid

caught — on a limb.
 on a ten - mile ride.






You know bet - ter, but I — know him. —
 Hot as a pis - tol, but cool — in - side. —

F^{sus4}
sus2



F



F^{sus4}
sus2



F



F^{sus4}
sus2



F



F^{sus4}
sus2



Like I told — you,
Cat on a tin roof,

what I said, —
dogs in a pile.

F7



B^b



C



F



steal your face — right off — your head. }
Noth-in' left to do but smile, — smile, smile. }

F^{sus4}
sus2



F



F^{sus4}
sus2



F



Now he's

B \flat F

gone. Now he's

B \flat F F7 B \flat

gone. Lord, he's gone.

C

He's gone.

B \flat C

Like a steam lo-co-mo-tive roll-in' down the track,-

B \flat F F7/E \flat

he's gone, — he's gone, — and noth-in's gon-na bring him back..

B \flat F F^{sus4}_{sus2} F To Coda

He's — gone.

1. F^{sus4}_{sus2} F 2.

C E \flat B \flat

Go-in' where the wind — don't blow — so strange, —

C 0 0

E \flat

B \flat

may-be off on some high,— cold moun-tain chain. —

E \flat

B \flat

A \flat 4fr.

E \flat

E \flat m

B \flat

Lost one round, but the prize was-n't an-y-thing: a knife in the back — and more of the same. —

C 0 0

D. S. $\frac{3}{4}$ (lyric 1) al Coda

Coda

F^{sus4}_{sus2}

F

Same old

Like a

B \flat

C 0 0

steam lo - co - mo - tive roll - in' down the track, —

Bb

he's gone, he's gone, and

F F7/Eb Bb

noth-in's gon-na bring him back. He's

F F sus 4 sus 2 F F sus 4 sus 2 F

gone.

Repeat and fade

F F sus 4 sus 2 F

Ooh, noth-in's gon-na bring him back.

Repeat and fade

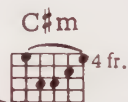
JACK STRAW

Music by BOB WEIR
Words by ROBERT HUNTER

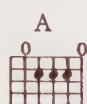
Moderately, in 2



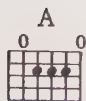
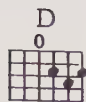

vocal harmony



We can share the wom-en. We can share the wine.
Leav-in' Tex - as, fourth day of Ju - ly.



We can share what we got of yours, -'cause we done shared all - of mine.
Sun so hot, the clouds so low, - the ea - gles filled the sky.



Keep on roll - in'.
Catch the De - troit

F#m



C#m



Just a mile_ to go.____
Light-nin' out of San - ta Fe.____

Keep on roll - in',
The Great North-ern

Bm



D



A



E



B



A



my old____ bud-dy. You're_ mov-in' much_ too slow.____
out of Chey - enne, from_ sea to shin - ing sea.____

E



E7



E7sus4



E7



I just jumped the watch - man
Got-ta go to Tul - sa,

E7sus4

0 0 00



E7

0 0 00



E7sus4

0 0 00



E7

0 0 00



right out - side the fence. —
first train we can ride. —

Took his rings, four bucks —
Got - ta set - tle one —

E7sus4

0 0 00



E7

0 0 00



— in change. —
— old score, —

Ain't that — heav - en sent? —
one small - point of pride. —

F#7sus4



F#7



F#7sus4



F#7



Hurts my ears to lis - ten, Shan-non. Burns — my eyes — to see. —
There ain't a place a man — can hide, Shan-non, will keep him from — the sun. —

F#7sus4



F#7



— Cut down a man in cold — blood, Shan-non.
— Ain't a bed can give — us rest now.

F#7sus4



D



Bm



A



E



Might as well be me. _____

- You keep us on the run. _____

D



Bm



A



E



D



Bm



A



E



D



Bm

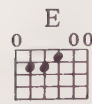


A

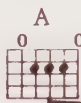
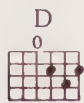


E

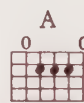
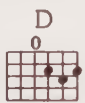




We used to play for sil - ver. Now - we play for life.
Jack Straw from Wich - i - ta cut his bud - dy down,



And one's for sport, and one's for blood at the point_ of a knife. ———
and dug for him a shal - low grave, and laid his bod - y down. —

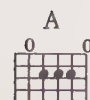
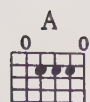


And now the die has shak - en. Now_ the die must
Half a mile from Tuc - son, by — the morn - in'



fall.
light,

There ain't a win - ner in —
one man gone and an -



the game. — He don't go home with all, — not with
oth-er to go. — My old bud-dy, you're mov - in' much too



all. —
slow. —




We can share the wom-en. We can share the wine. —

BROWN-EYED WOMAN

Music by JERRY GARCIA
Words by ROBERT HUNTER

Medium Rock beat

Chord diagrams for the first system:

- Dm**:
- F**:
- Bb**:

The first system of music is in 4/4 time. The guitar part consists of four measures, each with a whole note chord (Dm, F, Bb, F). The piano part features a melody in the right hand and a bass line in the left hand, starting with a mezzo-forte (*mf*) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic marking.

Chord diagram for the second system:

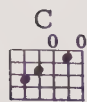
- F**:

The second system of music continues the piano accompaniment. It consists of four measures. The right hand plays a melodic line, and the left hand plays a bass line. The tempo and key signature remain consistent with the first system.

Chord diagrams for the third system:

- Dm**:
- F**:

The third system of music includes the vocal melody. The lyrics are: "Gone — are the days when the ox fall down, —
Nine — teen twen - ty when he stepped to the bar. He". The piano accompaniment continues with the same melodic and bass lines as the previous systems.



take up the yoke— and plow— the fields a - round.
drank to the dregs— of — the whis - key jar.



Gone— are the days— when the la-dies said, "Please,
Nine - teen thir - ty when the wall caved in. He'd gen-tle Jack Jones, won't you
made— his way sell- in'



come on — to me. — }
red - eyed gin. — }

Bb



Brown-eyed wom-en and red — gren - a - dine. — The bot-tle was dust - y but the

F C Bb F Dm

liq-uor was clean. — Sound of the thun-der with the rain — pour-in' down, and it

Gm 3fr. Bb F

looks like the old — man's — get-tin' on.

Dm F C

De-li-lah Jones — was the moth-er of twins — two times o-ver, and the rest —
Dad-dy made whis-key and he made it well. — Cost two dol-lars and it burned —

Bb Dm F

— were sins. — Raised eight boys. On-ly I turned bad. —
— like hell. — I — cut hick-ry just to fire the still. —

B \flat F

Did-n't get the lick-in's that the oth-er ones had. }
 Drink down a bot-tle, and you're read-y to kill. }

C \flat B \flat

Brown-eyed wom-en and red — gren-a - dine. — The bot-tle was dust - y but the

F C \flat B \flat F Dm

liq-uor was clean. — Sound of the thun-der with the rain — pour-in' down, and it

Gm B \flat F To Coda

looks like the old — man's — get-tin' on.

To Coda







Tum - ble-down shack — in Big Foot Coun - ty. Snowed so hard — that the








roof caved in. — De - li - lah Jones — went to meet her god, — and the




old man — nev - er was the same — a - gain. —

D. S. $\frac{3}{4}$ al Coda

Coda





And it looks like the old — man's — get - tin' on.

rit.

RAMBLE ON ROSE

Music by JERRY GARCIA
Words by ROBERT HUNTER

Slowly, in 2 ($\text{♩} = \text{♩}^3$)




Just like Jack the Rip - per,
Just like Jack and Jill, —
Just like Cra - zy Ot - to,

just like Mo - jo Hand, —
Ma - ma told the jail - er,
just like Wolf-man Jack, —

F#m



G



just like — Bil - ly Sun - day
"One heat up and one cool
sit-tin' plush with a roy - al

in a shot - gun rag - time
down. Leave noth - in' for the
flush, ac - es back to

A

0 0

D

0

band. —
tai - lor." —
back. —

Just like New York Cit - y,
Just like Jack and Jill, —
Just like Mar - y Shel - ley,

E

0 0 0 0

F#m

just like Jer - i - cho, —
Pa - pa told the jail - er,
just like Frank - en - stein, —

pace the halls — and
"One go up, — and
clank your chains — and

G

x000

D

0

G



x000

A




0 0 0 0

climb the walls, —
one come down. —
count your change, —



and get out — when they blow. —
Do your-self — a fa - vor." —
and try to walk the line. —



Did you say — your name — was Ram-ble - in' Rose? —

Ram-ble on, ba - by. Set - tle down eas - y. —

1. Ram-ble on, Rose.

2. Rose. I'm gon - na sing — you

3

C 0 0

Bm

a hun-dred vers-es in rag - time. I know— this song,—

C 0 0 G x000

— it ain't nev - er gon - na end. —

Bm C 0 0

I'm gon - na march you up — and down a - long the coun-

D A 0 0

ty line, take you — to the lead - er of the band,—

Bm

E

A

To Coda

D. S. $\frac{3}{4}$ (no repeats) al Coda

Coda

Good-bye, Ma - ma and Pa -

pa.

Good - bye, Jack and Jill. —

The

F#m


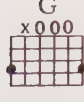
G

D

G

A

grass ain't green-er, the wine ain't sweet-er, ei-ther side- of the hill. —

But _____ did you say _____ your name was Ram-bl-in' Rose?_




Ram-ble on, ba - by. Set-tle down





eas - y. _____ Ram-ble on, Rose.




Ram-ble on, Rose.

TENNESSEE JED

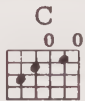
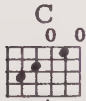
Music by JERRY GARCIA
Words by ROBERT HUNTER

Slowly, with a beat, in 2 (♩ = ♩³)
No chord



mf

R.H.

Cold iron shack-les, ball — and chain. —
Drink all day and rock — all night. —
I run in - to Char - lie Fog. —

G C F G C

x000 0 0 x000 0 0

Lis - ten to the whis - tle of the eve - nin' train.
 The law come to get you if you don't walk right.
 Blacked my eye and he kicked my dog.

G C

x000 0 0

You know — you
 Got a let - ter this morn -
 My dog - gie

C^o7 Dm7/A C7/G C

x 0 0 0 0 0 0 x 0 0 0

in', bound — to wind up dead — if you
 ba - by, and me all it read: — "You
 turned to me and he said, —







don't head back to Ten - nes-see Jed.
 bet-ter head back to Ten - nes-see Jed."
 "Let's head back to Ten - nes-see Jed."




I





Rich man step on my poor head.
 dropped four flights and cracked my spine.
 I woke up feel - in' mean.

I



When you get back, you bet - ter but - ter my bread.
 Hon - ey, come quick with the i - o - dine.
 went down to play the slot ma-chine.

Well, you know — it's like I said: —
 Catch a few winks, ba - by, un - der the
 The wheels turned a - round, and the let - ters read, —

— bed. }
 you bet - ter head back to Ten - nes - see Jed.
 "You Then you head back to Ten - nes - see Jed."
 bet - ter head back to Ten - nes - see Jed."

Ten - nes - see, — Ten - nes - see, — there

ain't — no — place — I'd — rath - er be. — Ba - by, won't you

Chords:

- C⁰7 (x)
- Dm7/A (00)
- C7/G (x 0)
- C (0 0)
- F
- G (x000)
- C (0 0)
- Bb
- F
- G (x000)
- C (0 0)
- F
- C (0 0)
- G (x000)
- F
- C (0 0)

G x000 F C 0 0 G x000

car - ry me back to Ten - nes -

1. 2. F G C 0 0

see.

G x000 C 0 0 G x000 C 0 0

3. F G C 0 0 Bb F G C 0 0

see.

ROW JIMMY

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately

Tacet



Ju - lie catch a rab - bit

mf



by_ his_ hair, come back step-pin' like to



walk_ on air. Get back home_ where



you be - long_ and don't you run off_ no_ more.



Don't hang your head,_ let the two - time_ roll;
Here's a half a dol - lar_ if you_ dare;
Bro - ken heart_ don't_ feel so_ bad;



grass shack nailed to a pine - wood floor.
dou - ble twist when you hit_ the air.
you ain't got half of what you thought_ you had.



Ask the time,_ ba-by, I_ don't_ know;
Look at Ju - lie down_ be - low_
Rock your ba - by to_ and_ fro,

E 0 0 0 D 0

come back lat-er gon-na let it show. And I say
 not the lev-ee do'n' the do-pas - o.
 too fast and not too slow.

A 0 0 E 0 0 D 0 A 0

row, Jim-my, row; gon-na get there,

E 0 0 0 D 0 A 0

I don't know. Seems a com-mon

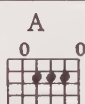
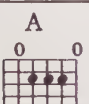
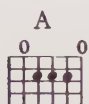
E 0 0 0 D 0 A 0

way to go. Get down and row, row,

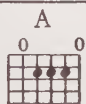


1. 2.

row.



3.



That's the way — it's been in town ev - er since they tore the juke -

box down. — Two-bit piece — don't —

buy no more, not so much — as it

done be - fore. And I say

D. S. $\frac{3}{4}$ and fade

Chord diagrams shown above the staff:

- A (0 0 0 0)
- Bm
- A (0 0 0 0)
- D (0 0 0 0)
- A (0 0 0 0)
- G (x 0 0 0)
- D (0 0 0 0)
- A (0 0 0 0)
- Bm
- A (0 0 0 0)
- D (0 0 0 0)
- E (0 0 0 0)
- D (0 0 0 0)

STELLA BLUE

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately slow, in 2

Tacet



When all the years_ com-
When all the cards_ are
It all rolls in - to

mp

(mp)



bine,
down
one

they melt in - to a dream;_
there's noth - ing left to see;_
and noth - ing comes for free;_



a bro - ken_ an - gel sings
there's just the_ pave-ment left
there's noth - ing_ you_ can hold

B7



from a gui - tar.
and bro - ken dreams.
for ver - y long.



In the end there's just a song,
In the end there's still that song,
And when you hear that song



comes cry - in' up the night_
comes cry - in' like the wind_
come cry - in' like the wind_



through all the bro - ken dreams and van - ished
down ev - 'ry lone - ly street that's ev - er
it seems like all this life was just a

B7



E



years.
been.
dream.

Stel-la Blue,

A



E



To Coda ♯

Stel-la Blue...

B



1.

2.

I've stayed in ev - 'ry blue light —

*cresc.**mf*

cheap

ho - tel;



can't win for try-

B

in'. — Dust off those rust - y strings_ just _

E 0 0 0 A 0 0 E 0 0

A 0 0

E 0 0 0

one more_ time; gon-na make them shine. —

B

D. S. al Coda

Repeat and fade

Coda

A 0 0

E 0 0 0

A 0 0

Repeat and fade

EYES OF THE WORLD

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately

Tacet

E maj7



Right out-side this_

mf

A



E maj7



Bm



A



la - zy sum - mer home

E maj7



A



E maj7



. you ain't got time to call your

soul a crit - ic, no.

Bm A C#m 4 fr.

Right out-side the la - zy gate_

B A C#m 4 fr.

of win-ter's sum-mer home won-der'n' where the

B D A

nut - thatch win-ter's wings a mile_ long just

E A E A C

car-ried the bird_ a - way.

G x000 C 0 0 G x000

Wake up_ to find out_ that you are the eyes of the world,

C 0 0 G x000 C 0 0

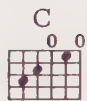
but the heart has_ its beach-es,_ its home-land_ and thoughts of its

G x000 C 0 0 D 0

own. Wake now,_ dis-cov-er_ that

C 0 0 G x000 C 0 0

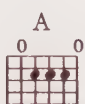
you are the song that the morn - in' brings._ But the



To Coda

heart has — its sea - sons, — its eve - nin's — and songs of its own.

Bm



Bm



Bm



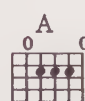
{ There



comes a re - deem - er and he slow - ly too fades a -
Some - times we live no par - tic - u - lar way but our



B^{minor}



way,
own,

and there
and



fol - lows his wag - on be - hind him that's load - ed with
some - times we vis - it your coun - try and live in your

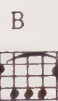
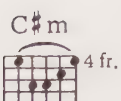


B^{minor}



clay.
home.

And the



seeds that were si - lent all burst in - to bloom and de - cay, _____
Some - times we ride on your hors - es, some-times we _____ walk a -



— lone, and night comes so qui - et, its close on the heels of the
some - times the songs that we hear are just songs of our



D. S. al Coda

day.
own.

Repeat and fade

Coda

Bm



Repeat and fade

SCARLET BEGONIAS

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately fast

Tacet

As

E

B

I was walk - in' 'roun' Gros-ve-nor Square, _

not a

E

B

chill to the win-ter but a nip to the air. _

A 0 0 E 0 0 0 B A 0 0 E 0 0 0

From the oth-er di - rec - tion she was call - ing my eye;

A 0 0 E 0 0 0 B A 0 0 E 0 0 0

It could be__ an il - lu - sion but I might__as well try, might as well

B

try. She had

E 0 0 0 B

rings on her fin - gers and bells__ on her shoes,__
thick of the eve - ning when the deal - ing got rough,__



and I knew___ with-out ask-in' she was in - to the blues.___
she was too___ pat to o - pen and too cool to bluff.___



She wore scar-let be - gon - ias
As I picked up my match - es



tucked in - to her curls;
and was clos - ing the door,

I knew right a - way she was
I had one of those flash - es



not like oth - er girls, oth - er girls.
I'd been there be - fore, been there be - fore.

1.

2.

F#



In the

Well, I ain't of - ten right but I've

B



A



E



nev - er been wrong;

sel-dom turns out_ the way it does in the song.

F#



Once in a while_ you get shown_

B



A



E



_ the light in the strang-est of plac-es, if you look at it right.

F#



A



B



Well, there

E



B



ain't noth-ing wrong_ with the way_ she moves,_
wind in the wil - low's play-in' "Tea for Two";_

or
the






E




B




scar- let be-gon-ias or a touch of the blues._
sky was yel-low and the sun was blue._

And there's noth-in' wrong with the look— that's in her eye;
 Stran- gers stop-pin' stran - gers just— to shake their hand;





I had to learn the hard way
 Ev-'ry-bod-y is play - ing
 to let— her pass by, let her pass
 in the heart of gold band, heart of gold

1. 
 2. 

by. The band.

Repeat and fade

B



Repeat and fade

SHIP OF FOOLS

Music by JERRY GARCIA
Words by ROBERT HUNTER

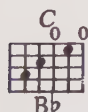
Moderate Blues beat (♩ = ♩³)

Tacet

*Guitar → C
Piano → B♭



Went to see the cap - tain, _____ strang-est I could
Saw your first ship sink and drown from rock-in' of the
The bot - tles stand as emp - ty _____ as they were filled be -



find;
boat,
fore;

laid my prop - o - si - tion down,
and all that could not sink or swim
time there was and plen - ty

* Guitarists: Tune all strings down one whole step.

Dm



Cm

G



F

laid it on the line. I won't slave for
was just left there to float. I won't leave you
but from that cup no more. Though I could not

F



Eb

C



Bb

Em



Dm

Dm



Cm

beg-gar's pay, like - wise gold and jew - els,
drift - in' down but whoa, it makes me wild,
cau - tion all I still might warn a few;

F



Eb

C



Bb

G



F

F



Eb

but I would slave to learn the way to sink your ship of
with thir - ty years up - on my head, to have you call me
don't lend your hand to raise no flag a - top no ship of

C



Bb

G



F

F



Eb

C




Bb

fools. } Ship of fools on a cru - el sea;
child.
fools.





ship of fools, — sail a - way — from me.



It was lat-er — than I thought when I first be-





lieved you; — now I can - not share your laugh - ter, ship of




fools. fools.

*D. S. $\frac{3}{4}$
(instrumental)
and fade*

U.S. BLUES

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately (♩ = ♩^s)

Tacet



Red and white, blue suede shoes,
Un - cle Sam, — that's who I am,

I'm Un-cle Sam, — how do you do?
been hid- in' out — in a rock 'n' roll band.

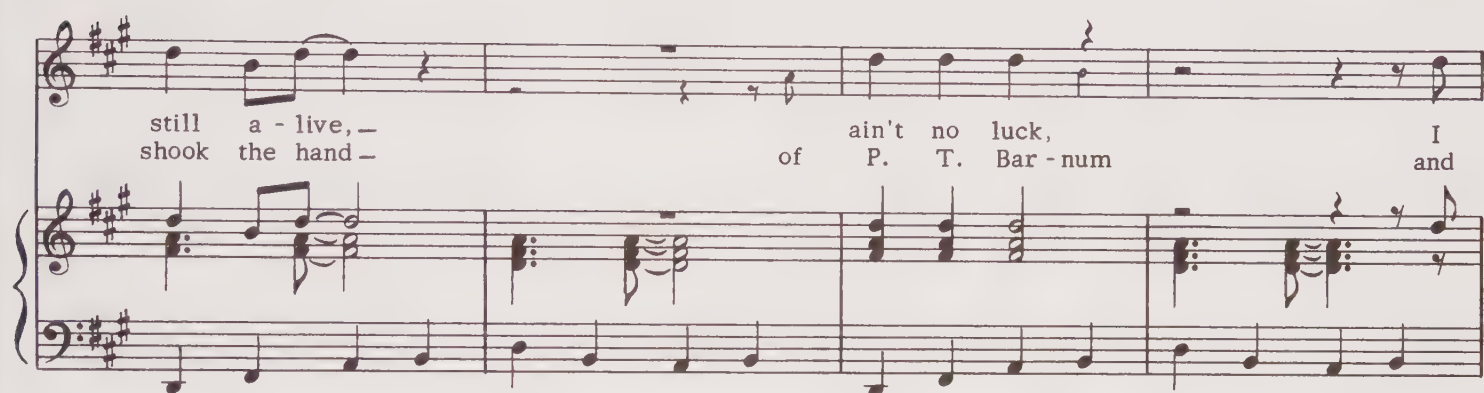
D



Gim - me five, -
Shake the hand - I'm that



still a - live, -
shook the hand - of ain't no luck, I
P. T. Bar - num and



E B E



learned to duck. -
Char - lie Chan. -



B E A



Check my pulse, -
Shine your shoes, -
Back to back, -



it don't change, stay sev - en - ty - two —
 light your fuse, can you use —
 chick - en shack, son of a gun, —

come shine or rain. I'll
 them ol' U. S. Blues. We're
 bet - ter change your act.

Wave the flag, — pop the bag, —
 drink your health, — share your wealth, —
 all con - fused, — what's to lose, — you can

D
6

rock the boat, — skin the goat. —
 run your life, — steal your wife. —
 call this song, — the U - nit - ed States Blues. —

E
0 00

B E

0 00

B E

0 00

B

Wave that flag, _____ wave it wide _____ and _

E

0 00

high. _

B

Sum-mer - time done - come and, gone, _

E



my oh my. —



To Coda 1. 2. D. S. $\frac{3}{4}$ al Coda

I'm



Coda

B



Sum-mer - time done —



E E7




come and gone, — my oh my. —



THE MUSIC NEVER STOPPED

Music by BOB WEIR
Words by JOHN BARLOW

Moderately

Tacet

There's mos-



qui-toes on the riv-er,
band be-yond de-scrip-tion

fish are ris-ing up like birds.—
like Je - ho-vah's fa-v'rite choir.—



It's been hot for sev - en weeks now,
Peo - ple join - ing hand 'n' hand, — while the



too hot to e - ven speak now.
mu-sic plays the band. —

Did you hear what I just heard?
Lord, they're set - tin' us on fire. —



Say, it might have been a fid - dle,
Cra - zy roos - ter crow-in' mid-night,

or it
balls of




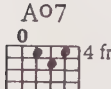
could have been the wind. —
light-nin' roll a - long. —

But there seems to be a beat now, I can
Old men sing a-bout their dreams, — wom-en





feel it in my feet now.
laugh and chil-dren scream —

Lis - ten, here it comes a - gain. —
and the band keeps play - in' on. —

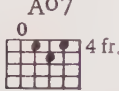




There's a band out on the high - way, —
 Keep on danc - in' thru to day - light, —









they're high - step-pin' in - to town. —
 greet the morn - in' air with song. —

It's a rain - bow —
 No one's no - ticed but the

full of sound. It's fire - works, cal - li - o - pes and
 band's all packed and gone. Was it ev - er here at

clowns. — Ev - 'ry - bod - y's danc - in'.
 all? — But they kept on danc - in'.

Dm / F

A / C#

D7

E

A6

Bm7-5



2 fr.

C'-mon chil-dren, c'-mon chil-dren,
C'-mon chil-dren, c'-mon chil-dren,

A / C#

D#07

D / E

E



2 fr.

come on clap your hands. ____
come on clap your hands. ____

Well, the

A

D

F

G

A



Sun went down in hon - ey,
cool breeze came on Tues-day

and the moon came up in wine. ____
and the corn's a bump - er crop. ____

D

F

G

A



You know, stars were spin - nin' diz - zy;
And the fields are full of danc - in', Lord, the
full of

band kept us so bus - y. We for - got a - bout the
sing - in' and ro - manc - in'. The mu - sic nev - er

time. _____
stopped. _____

1. They're a

2. Repeat and fade

Repeat and fade

FRANKLIN'S TOWER

Music by
JERRY GARCIA and BILL KREUTZMANN
Words by ROBERT HUNTER

Moderately

Tacet



In an - oth - er time's for -
I'll tell you where the
God save the child who
Some come to laugh their
In Frank-lin's tow'r the



got - ten space,
four winds dwell;
rings that bell;
past a - way,
four winds sleep

your eyes looked from your
in Frank-lin's tow'r there
it may have one good ring, ba - by,
some come to make it just
like four lean hounds the



moth - er's face.
hangs a bell.
you can't tell.
one more day.
light-house keep.

Wild-flow - er seed
It can ring,
One watch by night,
Which - ev - er way
Wild-flow - er seed

on the sand and stone,
turn night to day;
one watch by day;
your pleas-ure tends,
in the sand and wind,

0 A 0 0

D 0

may the four_ winds blow_ you safe - ly home.
 it can ring like fire_ when_ you lose your way.
 if you get con-fused,_ lis - ten to the mu - sic play.
 if you plant ice,_ you're gon - na har - vest wind.
 may the four_ winds blow_ you home a - gain.

0 A 0 0

D 0

0 A 0 0

D 0

Roll a-way the dew,_ roll a-way the dew,_

0 A 0 0

D 0

0 A 0 0

D 0

1.-4.

roll a-way the dew,_ roll a-way the dew._

5. D 0

0 A 0 0

D 0

Repeat and fade

dew,_ roll a-way the dew._ You_ bet-ter

Repeat and fade

IT MUST HAVE BEEN THE ROSES

Words and Music by
ROBERT HUNTER



Moderately slow (♩ = ♩)








An-nie laid her head__ down in the ros - es.____ She had






rib-bons, rib-bons, rib-bons in her long,____ brown - hair.____






I don't know. — May-be it was — the ros - es.

All I know, I could — not leave — her there.

I don't know. — It must have been — the ros - es; the

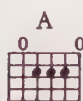






ros-es or the rib-bons — in her long, brown hair.

3



I don't know. — May-be it was — the ros - es.



To Coda

All I know, I could — not leave — her there.



Ten years the waves rolled the ships home from the sea. — I'm
One pane of glass in the win - dow.



think-ing, well, how it — may blow — in all good — com - pa - ny.
No one is com-plain - ing, though. — Come in and — shut the door.

A E D



If I — tell an - oth - er what your own — lips told — to me, —
Fad - ed — is the crim-son from the rib - bons that — she wore,

A E




— let me lay — 'neath the ros - es and my eyes —
and it's strange — how no one comes 'round an - y - more.

D D E



— no long - er see. — } I don't know. — It must have been — the

A D E A G



ros - es; the ros - es or the rib-bons — in her long, brown

hair. I don't know. _ May-be it was _ the ros - es.

D 0

E 0 0 0 0

A 0 0

E/G# x 0 0

3

All I know, I could _ not leave _ her there.

F#m

A 0 0

E 0 0 0 0

1. A 0 0

there.

E 0 0 0 0

A 0 0 0 0

2. A 0 0

3

D. S. al Coda Coda

A 0 0

E 0 0 0 0

A 0 0

D 0 0

A 0 0

3

ESTIMATED PROPHET

Music by BOB WEIR
Words by
JOHN BARLOW and BOB WEIR

Moderately (♩ = $\overline{\text{♩}^3\text{♩}}$)

F#m



Bm6



mf

R. H.

F#m



Bm6



F#m



My time com-in' — an - y day; — don't wor-ry 'bout — me,
My time com-in' — an - y day; — don't wor-ry 'bout — me,
My time com-in' — an - y day; — don't wor-ry 'bout — me,

(mf)

Bm6 F#m



no. Been so long I — felt this way; —
 no. It's gon - na be just — like they say; — them
 no. It's gon - na be just — like they say; — them

3 3 3 3


Bm6 F#m



ain't in no hur - ry, no. Rain - bows end down —
 voic - es teil — me so. Seems so long I —
 voic - es tell — me so. Seems so long I —

3 3 3 3

Bm6



— that high-way, — where o - cean breez-es blow. —
 — felt this way, — and time sure pass-in' slow. —
 — felt this way, — and time sure pass-in' slow. —

F#m



My time com-in', — voic-es say-ing; they tell me where to go. —
 Still I know I — lead the way; — they tell me where I go. —
 My time com-in', — an-y day; — don't wor-ry 'bout me, no. —

To Coda



Don't wor-ry 'bout — me, — oh, no, no, don't

Bm6



F#m



wor-ry 'bout — me, no. And I'm in no hur-ry, —

— oh, no, no, no. I know where to go. Cal-i-

G  C  G 

for - nia, — { a preach-in' } on the burn-ing shore. —
proph - et }

f

F  C  G  C 

Cal - i - for - nia, — I'll be knock-in' on the

G  F  C  G 

gold - en door. — Like an an - gel, —

C  G  F  C 

stand-in' in a shaft — of light, — ris - in' up to



1. 

par - a - dise, — I know I'm gon - na shine. —



2. 



shine. —


3
 


You've all been a - sleep; — you would not be - lieve me.





3

Them voic - es tell - in' me —







you will soon re-ceive me. We're





stand - in' on the beach; — the sea will part be - fore me,



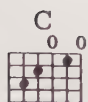


fire — wheel — burn - ing in the air.






You will fol - low me, — and we will ride to glo - ry, way — up — the



mid-dle of the air.

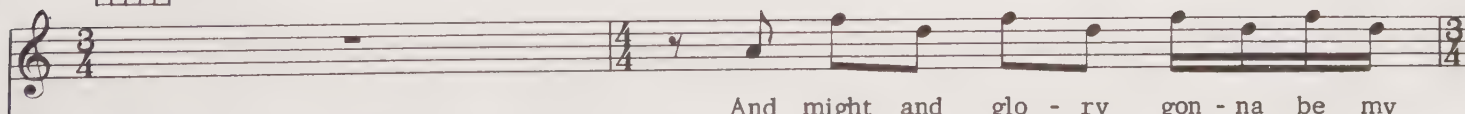
And I'll call down thun-der and



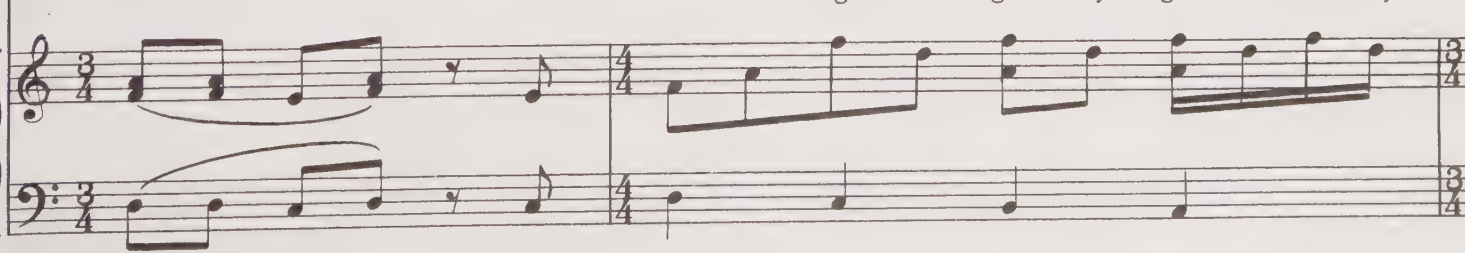
speak the same,



and my work fills the sky with flame.



And might and glo - ry gon - na be my





E7  Dm 

name, _____

F  A 

and men gon-na light my way. _____

Bm  Dm  Am  Cm  Gm  *D. S. al Coda* 

Coda  F#m 

wor-ry 'bout — me. — No, no, don't wor-ry 'bout — me,

mp

F#m



no. And I'm in no hur - ry; — oh, no, no, don't

First system of music with vocal line, piano accompaniment, and guitar chord F#m.

Bm6



F#m



wor-ry 'bout me, no. And I'm in no hur - ry, —


Second system of music with vocal line, piano accompaniment, and guitar chords Bm6 and F#m.

oh, no, no, no. I know where to go. — Oh, no, no, no,

Third system of music with vocal line, piano accompaniment, and triplets.

Repeat and fade

F#m



no. Oh, no, no, no,

Repeat and fade

Fourth system of music with vocal line, piano accompaniment, and guitar chord F#m.

PASSENGER

Music by PHIL LESH
Words by PETER MONK

Moderately

The musical score is written for piano and voice. The piano part is in 4/4 time, key of A major (three sharps). It begins with a piano (mf) dynamic. The vocal line is in the same key and time. The lyrics are: "Fire - fly, can you see - me? Shine on, - glow - ing, brief and - bright - ly. Could - you i - mag - ine?"

Chord diagrams for guitar are provided for the piano accompaniment:

- A: 0 2 2 2 0 0
- D: 0 2 2 2 0 0
- A: 0 2 2 2 0 0
- D: 0 2 2 2 0 0
- A: 0 2 2 2 0 0
- D: 0 2 2 2 0 0
- A: 0 2 2 2 0 0
- D: 0 2 2 2 0 0
- A: 0 2 2 2 0 0

One sum-mer day, — that same night, —

D A D A

be on your way. —

D A

Do you re-mem - ber? Hearts were too cold. —

D A D A

Sea - sons had fro - zen us in - to our souls. —

D A D A





Peo-ple were say - in'






the whole world is burn - ing, ash - es were scat - tered,




too hard to turn. — Up - side out, —







or in - side — down, — false a - larm, —

E Am C E

— the on - ly game — in town, — no man's land, — the on - ly game — in town, —

Am C E Am A

ter-ri-ble, the on - ly game — in town. —

To Coda

G/A A D A

Pas - sen - ger, —

D A

don't you hear — me? —

Des - ti - na - tion, seen un - clear - ly.

What is a man, — deep down in - side, —

What a rag (What a rag - ing beast, — ing beast, —)

with noth - ing to hide.

D.S. $\frac{3}{4}$ al Coda

Coda

SUNRISE

Words and Music by
DONNA GODCHAUX

Moderately and smoothly

Am D Am D F G

mp

Am D F

Gaz - ing at the fi - re, burn - ing by the
Man - y in a cir - cle, slow - ly 'round the

(mp)

E Am/E E7 Am Am/G D F G

wa - ter, be - fore he speaks, the world a - round us
fi - re, when he is gone, I want to know him

mf

Am 0 0 Am/G x 0 Esus4 0 00 F x 000 G x 000 Am 0 0

qui - ets. _____
bet - ter. _____

With eyes as sharp as ar - rows, -
No one is for - sak - en; -

mp

Dsus4 0 D 0 F Am/E 00 E7 00 Am 0 0

and turn-ing to the fi - re, he clears the
no one is a li - ar. He plants the

mf

1. D Am Am/G Em F G

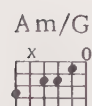
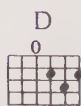
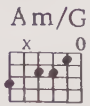
air _____ and cuts it with a feath - er.
tree of life on our _____

p

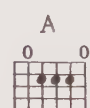
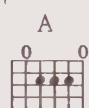
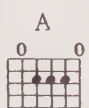
A 0 0 G x 000 A 0 0 G x 000 A 0 0 G x 000 A 0 0

p

2.

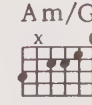
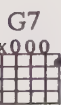
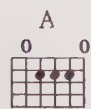


fore - heads — with wa - ter.



He hums; —

there — are drums, —



four — winds, —

ris - ing suns.

We are — sing - ing

Fmaj7 D7 F C F G

and play - ing; I — hear — what he's

A G A A(no 3rd)

say - ing. ————— I re - mem - ber

pp *Slowly*

Am Am/G Em F Am Am/G F(add G) Em D

breez - es, from winds in - side your bod - y, keep me high. Like I

Am Am/G Em F Am Am/G F(add G) E D

told — you, I'll sing to them this sto - ry, and know — why.

LADY WITH A FAN

Music by JERRY GARCIA
Words by ROBERT HUNTER

Slowly (♩ = $\overset{3}{\text{♩}}$)

First system of piano accompaniment. Treble and bass staves. Treble staff includes a triplet of eighth notes and a guitar chord diagram for F (first fret, 2nd string open, 3rd string 1st fret, 4th string 2nd fret, 5th string 3rd fret, 6th string 4th fret). The bass staff has a mezzo-forte (*mf*) marking.

Second system of piano accompaniment, continuing the melody and bass line.

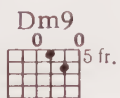
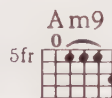
Third system of piano accompaniment. Treble staff includes guitar chord diagrams for G (x000), Dm (0), C (0 0), G (x000), and F. The bass staff continues the accompaniment.

Let my in - spi - ra - tion flow _ in to - ken rhyme, _ sug - gest - ing _ rhy - thm _
Shad - ows of a sail - or, form - ing winds both foul _ and fair, all _ swarm. _
While the sto - ry - tell - er speaks, _ a door with - in _ the fire _ creaks; _
Which of you to gain _ me, tell, _ will risk un - cer - tain pains of _ hell? _
sail - or, com - ing out _ a - gain, _ the la - dy fair - ly leapt at _ him. That's

Fourth system of piano accompaniment, concluding the piece with sustained chords in the treble and a simple bass line.



— that will not — for — sake — me — till my tale — is told — and done. —
 — Down in Car-lisle, he loved — a la-dy man — y years — a — go. —
 — sud-den — ly — flies o — pen, — and a girl — is stand — ing there. —
 — I will not — for — give — you — if you will — not take — the chance. —
 how it stands — to — day. — You de — cide — if he — was wise. —



While the fire — lights — a — glow, strange —
 Here be — side — him stands a man, a
 Eyes a — light, — with glow — ing hair, all —
 The sail — or gave — at least a try; the
 The sto — ry — tell — er makes no choice. Soon —



— shad-ows — from the flames — will grow till things we've — nev-er seen — will seem fa — mil —
 sol-dier from — the looks — of him, who came — through man-y fights, — but lost at love. —
 — that fanc — y paints — as fair, she takes her fan — and throws — it in the li —
 sol — dier, be — ing much — too wise, strat — e — gy — was his strength, and not dis — as —
 — you will not hear — his voice. His job is to share the light, — and not to mas —

1. 2. 3.



iar. —
 on's den. 3 3

4.  
ter. —

5.  
The ter. —







 
B

 
Em

(♩ = ♩)

C7



Musical notation for the first system, featuring a treble and bass staff with a piano accompaniment. The time signature changes from 3/4 to 2/4 and then to 4/4. The melody is in the treble staff, and the piano accompaniment is in the bass staff.

Fmaj7



Musical notation for the second system, featuring a treble and bass staff with a piano accompaniment. The time signature is 4/4. The melody is in the treble staff, and the piano accompaniment is in the bass staff.

Since the end — is nev-er told, — we

C9



Fmaj7



Musical notation for the third system, featuring a treble and bass staff with a piano accompaniment. The time signature is 4/4. The melody is in the treble staff, and the piano accompaniment is in the bass staff.

paid the tell-er off in gold — in hopes he will — come back, — but he can-not —

E



Musical notation for the fourth system, featuring a treble and bass staff with a piano accompaniment. The time signature is 4/4. The melody is in the treble staff, and the piano accompaniment is in the bass staff.

— be bought or — sold. —

TERRAPIN STATION

Music by JERRY GARCIA
Words by ROBERT HUNTER

Slowly



In - spi - ra - tion, move me bright -

mf

D



E



ly.

Light the song - with sense - and col - or;

A



E



A



E



hold a - way - de - spair - More than this I will - not ask - Faced with

C#m/G#



Gmaj7



D/F#



Dmaj7



mys - t'ries dark and vast, —

state-ments just — seem

vain at last. —

Some

rise,

some fall,

some climb

to get_ to Ter -

ra - pin. —

Count-ing stars by can-dle-light, — all are

C#m

D

E






4fr.

dim., but one is bright: the spi - ral light — of Ve - nus, ris - ing —






first and shin - ing best, — oh, from the north - west cor - ner of a

brand-new cres-cent moon, while crick-ets and — ci-ca - das sing —

a rare and dif - f'rent tune, — Ter-ra-pin


Sta - tion. — In the shad - ow of the moon, — Ter - ra - pin

Sta - tion. — And I know we'll be there soon. (Ter - ra - pin) I can't fig-ure out —

f

(Ter - ra - pin) if it's the end or be - gin - ning, (Ter - ra - pin) but the train's put it's brakes on



(Ter - ra - pin) and the whis - tle is scream - ing. Ter - ra - pin.

AT A SIDING

Music by MICKEY HART
Words by ROBERT HUNTER

Slowly

No chord

mf

The musical score is written for piano in 4/4 time, marked 'Slowly' and 'mf'. It consists of four systems of staves. The first system includes a 'No chord' instruction. The music features a mix of eighth and sixteenth notes, with some passages marked with 'z' for rests. The key signature has two flats (B-flat and E-flat).






While you were gone, — these






fac - es filled with — dark - ness. — The ob -






vi - ous — was hid - den. — With






noth - ing to be - lieve - in, the com - pass al - ways points — to Ter - ra - pin. —

E \flat

D

E \flat

D

E \flat /G

D

E \flat /G

D



Sul-len wings - of for - tune beat like rain. —

You're back —

E \flat

D

E \flat

D



— in Ter-ra - pin — for good or — ill a - gain, for

E \flat /G

D

E \flat /G

D



good or ill - a - gain. —

*cresc.***f**

SHAKEDOWN STREET

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately

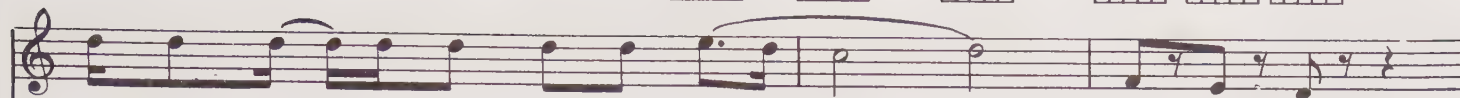
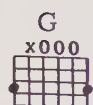
Chord diagrams for guitar:

- Dm:
- C/D:
- G:
- C/G:
- F:
- C9:

Lyrics:

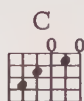
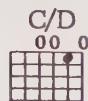
You tell me this town ain't got no heart; _____
 think you seen this town clear through; _____
 Since I'm pass-in' your way to - day, _____

(Well, well, well, you can nev - er tell.) _ the
 (Well, well, well, you can nev - er tell.) _
 (Well, well, well, you can nev - er tell.) _ I



sun - ny side_ of the street is dark. _____
 noth - in' here_ that could in - t'rest you. _____
 just stopped in — 'cause I want to say: _____

(Well, well, well,
 (Well, well, well,
 (Well, well, well,



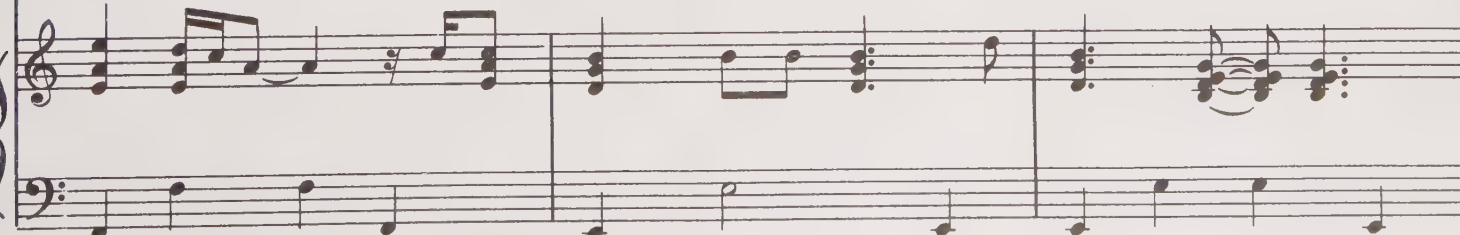
you can nev - er tell.)_
 you can nev - er tell.)_
 you can nev - er tell.)_

May-be that's 'cause it's
 It's not be - cause you
 I re - call your



mid - night — and the dark of the moon be - sides.
 missed out — on the thing that we had to start.
 dark - ness — when it crack-led like a thun - der cloud.

Don't



Fmaj7



May-be the dark_ is from your eyes. —
 May-be you had — too much too fast. —
 tell me this town — ain't got no heart. —

Don't

May-be the dark_ is from your eyes.
 May-be you had — too much too fast.
 Don't tell me this town — ain't got no heart.

Em7



Ebm7



May-be the dark_ is from your eyes.
 May-be you had — too much too fast.
 tell me this town — ain't got no heart.

Don't

May-be the dark_ is from your eyes. —
 May-be you had — too much too fast. —
 Don't tell me this town — ain't got no heart. —

Dm7



May-be the dark _ is from your eyes. _
 May-be you had _ too much too fast, _
 tell me this town _ ain't got no heart, _

You
and
when

May-be the dark _ is from your eyes.
 May-be you had _ too much too fast,
 Don't tell me this town _ ain't got no heart.



C7sus4



C7



know you got _ such dark eyes. _
 just o - ver - played your part. _
 I can hear _ it beat out loud.. }

Noth-in' shak-in' on Shake-down Street;

C7sus4



C7



used to be the heart of town. _

Don't

C7sus4

Q7



tell me this town ain't got no heart.

You

C7sus4

C7



1. 2.

just got to poke a - round._

Dm

C/D

Dm

C/D

Dm

C/D

Dm



3.

D. S. $\frac{3}{4}$ and fade

You

FIRE ON THE MOUNTAIN

Music by MICKEY HART
Words by ROBERT HUNTER

Moderately, in 2

B



A



B



A



Long-dis-tance run-ner, what you stand-in' there for? —
Al-most a - blaze, still you don't feel the heat. —
Long-dis-tance run-ner, what you hold-in' out for? —

B



Get up, get out, get —
It takes all you got just to
Caught in slow mo-tion in a

A



0 0

out of the door. —
stay on the beat. —
dash to the door. —

B



2 3

You're play-in' cold —
You say it's a
The flame from your



A



0 0

mu - sic on the bar - room floor, —
liv - in'; we all got-ta eat. —
stage has now spread to the floor. —



B



2 3

drowned in your laugh - ter and dead to the core. —
But you're here a - lone; there's no one to com - pete. —
You gave all you had. Why you want to give more? —

A



0 0



B



There's a drag - on with match - es that's
 If Mer - cy's in bus' - ness, I
 The more that you give, the

A



B



loose on the town. —
 wish it for you. —
 more it will take —

Takes a whole pail of
 More than just
 to the thin line be -

A



B



wa - ter just to cool him down. —
 ash - es when your dreams come true. —
 yond which you real - ly can't fake. —

Fi - re,

Diagram A:  Diagram B: 

fi - re on the moun - tain. _ Fi - re,

fi - re on the moun - tain. _ Fi - re,

fi - re on the moun - tain. _ Fi - re,

1. 2. 3.

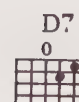
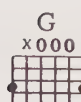
D. S. $\frac{3}{4}$ and fade

FRANCE

Music by
MICKEY HART and BOB WEIR
Words by ROBERT HUNTER

Moderately bright Latin beat

No chord



Way —

mp



down in the south of France,
make the mo-tion more com-plete,
club can't con-tain the beat,
down in the south of France,

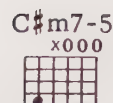
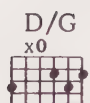
all the la-dies love to dance, —
yeah, to make it more a treat, —
it just rolls out in the street, —
all the la-dies love to dance, —

mf



kick their heels up in the air,
Club d' - Jour is where to go;
spills on down the av - e - nue,
clap their hands and walk on air.

snap their fin-gers for ro-
come on down and see the
bring-ing danc-ers to their
Yeah, the feel-in's real-ly



mance,
show.
feet.
there.

while the gen - tle - men com - pare
When the ryh - thm's real - ly right,
When it's good as it can be,
Won't you take a lit - tle taste,

To Coda



F#7sus4



F#7

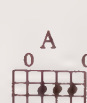
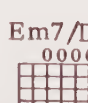


Bm



blonde or black or au - burn hair,
you can burn it down to - night,
it gets bet - ter; wait and see.
raise it to your charm - ing face?

check the
when the
Oh, these



mo - tion and the style.
sing - ing's real - ly fine,
folks don't ev - er sleep

Oh, you know they take their while.
sweet as Span - ish sher - ry wine.
till they're passed out in the street.

1. 2. C A Dmaj13 D

Hey, — to
Way —

1. 2. Dmaj13 D

D.S. $\frac{3}{4}$ (with repeats) al Coda

When the

Coda Bm Em/B D/A Em7/F#

When the rhy - thm's real - ly right, you can burn

Em6 Em7/D C#m7-5 Em/B D/A Em7/F# Em6 Em7/D C#m7-5

it down to-night, when the sing - in's real-ly fine, sweet as Span - ish sher-ry wine.

Em/B 000 D/A 00 Em7/F# 0000 Em6 0 0 0 Em7/D 0000 C#m7-5 x000 D 0 A 0 0 D 0

Go on, take a chance. The la-dies do love to dance.

C 0 0 0 A 0 0 Dmaj13 0 D 0 C 0 0 A 0 0

1. Dmaj13 0 D 0 2. Dmaj13 0 D 0

Repeat and fade

Gm 3fr. Gm7/C Gm 3fr. Gm7/C C/E 0 Gm7/D 3fr. D7+9 4fr.

Repeat and fade

IF I HAD THE WORLD TO GIVE

Music by JERRY GARCIA
Words by ROBERT HUNTER

Moderately slow

A \flat maj7/C

C

G7

C

No chord

mf

If I had the world to

F

C/E

Dm

G

give, —

I'd give it to you, long as you

C

E

Am

G

F

live. —

Would you let it fall, —

or — hold — it all in your arms?

C  G7  C  N.C. F  C/E 

If I — had a song to sing, —
 give, —

Dm  G  C  E 

I'd sing it to you, long as you live. — Lull-a - by —
 I'd give it to you, long as you live. — Would you have the time —

Am  G  F  Am 

or may-be a plain ser - e - nade.
 to watch_ it shine, watch it shine, Would-n't you or —

G  F  C  C7 

laugh, dance and cry, or be a - fraid
 ask for the moon and heav-en, too? at the change you made?
 I'd give it to you.

Fmaj7



Bbmaj9



I may not have — the world to give to you, —
Well, may-be I've got no star to spare, —

Fmaj7



Bbmaj9



Fmaj7



but may-be I have a tune or two. — } On-ly if you let me
or an - y-thing fine or e - ven rare. — }

Bbmaj9



Abmaj7/C



C



be your world — could I ev-er give this world — to you, — could I ev-er

Abmaj7/C



C



Abmaj7/C



C



G7



To Coda

give this world — to you. —







But I will give what love I have to give._








I will give what love I have to give._ I will give what love I







have to give, _ long as I live. If I— had a star to

Coda




Repeat and fade




Repeat and fade

RECORDINGS

THE GRATEFUL DEAD

WS 1689*

1967

THE GOLDEN ROAD (To Unlimited Devotion) (Grateful Dead)
BEAT IT ON DOWN THE LINE (Fuller)
GOOD MORNING, LITTLE SCHOOL GIRL (Demarsis)
COLD RAIN AND SNOW (Grateful Dead)
SITTING ON TOP OF THE WORLD (Jacobs-Carter)
CREAM PUFF WAR (Garcia)
MORNING DEW (Dobson-Rose)
NEW, NEW MINGLEWOOD BLUES (Traditional, Arr. by Grateful Dead)
VIOLA LEE BLUES (Lewis)

ANTHEM OF THE SUN

WS 1749

1968

THAT'S IT FOR THE OTHER ONE (Weir-Kreutzmann)
I. CRYPTICAL ENVELOPMENT (Garcia)
II. QUADLIBET FOR TENDER FEET (Grateful Dead)
III. THE OTHER ONE (Weir-Kreutzmann)
IV. WE LEAVE THE CASTLE (Constanten)
NEW POTATO CABOOSE (Lesh-Petersen)
BORN CROSS-EYED (Weir)
ALLIGATOR (McKernan-Lesh-Hunter)
CAUTION (Do Not Stop On Tracks) (Grateful Dead)

AOXOMOXOA

WS 1790

1969

ST. STEPHEN (Garcia-Lesh-Hunter)
DUPREE'S DIAMOND BLUES (Garcia-Hunter)
ROSEMARY (Garcia-Hunter)
DOIN' THAT RAG (Garcia-Hunter)
MOUNTAINS OF THE MOON (Garcia-Hunter)
CHINA CAT SUNFLOWER (Garcia-Hunter)
WHAT'S BECOME OF THE BABY (Garcia-Hunter)
COSMIC CHARLIE (Garcia-Hunter)

LIVE DEAD

WS 1830

1970

DARK STAR (Grateful Dead-Hunter)
ST. STEPHEN (Garcia-Lesh-Hunter)
THE ELEVEN (Lesh-Hunter)
LOVE LIGHT (Scott-Malone)
DEATH DON'T HAVE NO MERCY (Rev. G. Davis)
FEEDBACK (Grateful Dead)
AND WE BID YOU GOODNIGHT (Traditional)

*Record Companies Codes: WS, WX, W, BS—Warner Brothers; GD—Grateful Dead Records; RX—Round Records; LA—United Artists; AL, AB—Arista; KZ—Douglas Records; F—Fantasy.

WORKINGMAN'S DEAD*

WS 1869

1970

UNCLE JOHN'S BAND (Garcia-Hunter)
HIGH TIME (Garcia-Hunter)
DIRE WOLF (Garcia-Hunter)
NEW SPEEDWAY BOOGIE (Garcia-Hunter)
CUMBERLAND BLUES (Garcia-Lesh-Hunter)
BLACK PETER (Garcia-Hunter)
EASY WIND (Hunter)
CASEY JONES (Garcia-Hunter)

AMERICAN BEAUTY*

WS 1893

1971

BOX OF RAIN (Lesh-Hunter)
FRIEND OF THE DEVIL (Garcia-Dawson-Hunter)
SUGAR MAGNOLIA (Weir-Hunter)
OPERATOR (McKernan)
CANDYMAN (Garcia-Hunter)
RIPPLE (Garcia-Hunter)
BROKEDOWN PALACE (Garcia-Hunter)
TILL THE MORNING COMES (Garcia-Hunter)
ATTICS OF MY LIFE (Garcia-Hunter)
TRUCKIN' (Garcia-Lesh-Weir-Hunter)

GRATEFUL DEAD

2WS 1935

1971

BERTHA (Garcia-Hunter)
MAMA TRIED (Haggard)
BIG RAILROAD BLUES (Lewis, Arr. by Grateful Dead)
PLAYING IN THE BAND (Weir-Hart-Hunter)
THE OTHER ONE (Weir-Kreutzmann)
ME AND MY UNCLE (Phillips)
BIG BOSS MAN (Smith-Dixon)
ME & BOBBY MCGEE (Kristofferson-Foster)
JOHNNY B. GOODE (Berry)
WHARF RAT (Garcia-Hunter)
NOT FADE AWAY (Hardin-Petty)
GOIN' DOWN THE ROAD FEELING BAD (Traditional, Arr. by Grateful Dead)

*Grateful Dead Songbook Volume I, 1973

CUMBERLAND BLUES (Garcia-Lesh-Hunter)
HE'S GONE (Garcia-Hunter)
ONE MORE SATURDAY NIGHT (Weir)
JACK STRAW (Weir-Hunter)
YOU WIN AGAIN (Williams)
CHINA CAT SUNFLOWER (Garcia-Hunter)
I KNOW YOU RIDER (Traditional, Arr. by Grateful Dead)
BROWN-EYED WOMAN (Garcia-Hunter)
HURTS ME TOO (James-Sehorn)
RAMBLE ON ROSE (Garcia-Hunter)
SUGAR MAGNOLIA (Weir-Hunter)
MR. CHARLIE (McKernan-Hunter)
TENNESSEE JED (Garcia-Hunter)
TRUCKIN' (Garcia-Lesh-Weir-Hunter)
EPILOGUE (Grateful Dead)
PRELUDE (Grateful Dead)
MORNING DEW (Dobson-Rose)

WAKE OF THE FLOOD***GD 01****1973**

MISSISSIPPI HALF-STEP UPTOWN TOODELOO (Garcia-Hunter)
LET ME SING YOUR BLUES AWAY (K. Godchaux-Hunter)
ROW JIMMY (Garcia-Hunter)
STELLA BLUE (Garcia-Hunter)
HERE COMES SUNSHINE (Garcia-Hunter)
EYES OF THE WORLD (Garcia-Hunter)
WEATHER REPORT SUITE
PRELUDE (Weir)
PART I (Weir-Andersen)
PART II (Weir-Barlow)

**GRATEFUL DEAD
FROM THE MARS HOTEL*****GD 102****1974**

SCARLET BEGONIAS (Garcia-Hunter)
SHIP OF FOOLS (Garcia-Hunter)
PRIDE OF CUCAMONGA (Lesh-Petersen)
LOOSE LUCY (Garcia-Hunter)
U.S. BLUES (Garcia-Hunter)
UNBROKEN CHAIN (Lesh-Petersen)
CHINA DOLL (Garcia-Hunter)
MONEY MONEY (Weir-Barlow)

BLUES FOR ALLAH*

GD-LA494-G

1975

HELP ON THE WAY (Garcia-Hunter)
SLIPKNOT! (Grateful Dead)
FRANKLIN'S TOWER (Garcia-Kreutzmann-Hunter)
KING SOLOMON'S MARBLES (Lesh)
STRONGER THAN DIRT OR MILKIN' THE TURKEY (Lesh-Kreutzmann-Hart)
THE MUSIC NEVER STOPPED (Weir-Barlow)
CRAZY FINGERS (Garcia-Hunter)
SAGE & SPIRIT (Weir)
BLUES FOR ALLAH (Garcia-Hunter)
SAND CASTLES & GLASS CAMELS (Grateful Dead)
UNUSUAL OCCURRENCES IN THE DESERT (Garcia-Hunter)

TERRAPIN STATION

AL 7001

1977

ESTIMATED PROPHET (Weir-Barlow)
DANCIN' IN THE STREETS (Stevenson-Gaye-Hunter)
PASSENGER (Lesh-Monk)
SAMSON AND DELILAH (Traditional, Arr. by Bob Weir)
SUNRISE (D. Godchaux)
TERRAPIN STATION PART I
 LADY WITH A FAN (Garcia-Hunter)
 TERRAPIN STATION (Garcia-Hunter)
 TERRAPIN (Garcia-Hunter)
 TERRAPIN TRANSIT (Hart-Kreutzmann)
 AT A SIDING (Hart-Hunter)
 TERRAPIN FLYER (Hart-Kreutzmann)
 REFRAIN (Garcia)

SHAKEDOWN STREET

AB 4198

1978

GOOD LOVIN' (Resnick-Clark)
FRANCE (Hart-Weir-Hunter)
SHAKEDOWN STREET (Garcia-Hunter)
SERENGETTI (Hart-Kreutzmann)
FIRE ON THE MOUNTAIN (Hart-Hunter)
I NEED A MIRACLE (Weir-Barlow)
FROM THE HEART OF ME (D. Godchaux)
STAGGER LEE (Garcia-Hunter)
ALL NEW MINGLEWOOD BLUES (Traditional, Arr. by Bob Weir)
IF I HAD THE WORLD TO GIVE (Garcia-Hunter)

*Grateful Dead Songbook Volume II, 1976

COMPILATIONS

BEAR'S CHOICE HISTORY OF THE GRATEFUL DEAD VOL.1

BS 2721

1973

KATIE MAE (Hopkins)
DARK HOLLOW (Browning)
I'VE BEEN ALL AROUND THIS WORLD (Traditional, Arr. by Grateful Dead)
WAKE UP LITTLE SUSIE (B. Bryant-F. Bryant)
BLACK PETER (Garcia-Hunter)
SMOKESTACK LIGHTNIN (Burnett)
HARD TO HANDLE (Redding-Isbell-Jones)

SKELETONS FROM THE CLOSET

W 2764

1974

THE GOLDEN ROAD (To Unlimited Devotion) (Grateful Dead)
TRUCKIN' (Garcia-Lesh-Weir-Hunter)
ROSEMARY (Garcia-Hunter)
SUGAR MAGNOLIA (Weir-Hunter)
ST. STEPHEN (Garcia-Lesh-Hunter)
UNCLE JOHN'S BAND (Garcia-Hunter)
CASEY JONES (Garcia-Hunter)
MEXICALI BLUES (Weir-Barlow)
TURN ON YOUR LOVE LIGHT (Malone-Scott)
ONE MORE SATURDAY NIGHT (Weir)
FRIEND OF THE DEVIL (Garcia-Dawson-Hunter)

STEAL YOUR FACE

GD-LA620-J2GD-104

1976

THE PROMISED LAND (Berry)
COLD RAIN AND SNOW (Grateful Dead)
AROUND AND AROUND (Berry)
STELLA BLUE (Garcia-Hunter)
MISSISSIPPI HALF-STEP UPTOWN TOODELOO (Garcia-Hunter)
SHIP OF FOOLS (Garcia-Hunter)
BEAT IT ON DOWN THE LINE (Fuller)
BIG RIVER (Cash)
BLACK-THROATED WIND (Weir-Barlow)
U.S. BLUES (Garcia-Hunter)
EL PASO (Robbins)
SUGAREE (Garcia-Hunter)
IT MUST HAVE BEEN THE ROSES (Hunter)
CASEY JONES (Garcia-Hunter)

WHAT A LONG STRANGE TRIP IT'S BEEN 2W 3091

1977

NEW, NEW MINGLEWOOD BLUES (Traditional, Arr. by Grateful Dead)
COSMIC CHARLIE (Garcia-Hunter)
TRUCKIN' (Garcia-Lesh-Weir-Hunter)
BLACK PETER (Garcia-Hunter)
BORN CROSS-EYED (Weir)
RIPPLE (Garcia-Hunter)
DOIN' THAT RAG (Garcia-Hunter)
DARK STAR (Grateful Dead-Hunter)
HIGH TIME (Garcia-Hunter)
NEW SPEEDWAY BOOGIE (Garcia-Hunter)
ST. STEPHEN (Garcia-Lesh-Hunter)
JACK STRAW (Weir-Hunter)
ME AND MY UNCLE (Phillips)
TENNESSEE JED (Garcia-Hunter)
CUMBERLAND BLUES (Garcia-Lesh-Hunter)
PLAYING IN THE BAND (Weir-Hart-Hunter)
BROWN-EYED WOMAN (Garcia-Hunter)
RAMBLE ON ROSE (Garcia-Hunter)

INDIVIDUAL ALBUMS

GARCIA* JERRY GARCIA

BS 2582

1971

DEAL (Garcia-Hunter)
BIRD SONG (Garcia-Hunter)
SUGAREE (Garcia-Hunter)
LOSER (Garcia-Hunter)
LATE FOR SUPPER (Garcia)
SPIDERGAWD (Garcia-Kreutzmann-Hunter)
EEP HOUR (Garcia-Kreutzmann)
TO LAY ME DOWN (Garcia-Hunter)
AN ODD LITTLE PLACE (Garcia-Kreutzmann)
THE WHEEL (Garcia-Kreutzmann-Hunter)

*Garcia Songbook, 1972

**ACE
BOB WEIR**

BS 2627

1972

GREATEST STORY EVER TOLD (Weir-Hunter)
BLACK-THROATED WIND (Weir-Barlow)
WALK IN THE SUNSHINE (Weir-Barlow)
PLAYING IN THE BAND (Weir-Hart-Hunter)
LOOKS LIKE RAIN (Weir-Barlow)
MEXICALI BLUES (Weir-Barlow)
ONE MORE SATURDAY NIGHT (Weir)
CASSIDY (Weir-Barlow)

**ROLLING THUNDER
MICKEY HART**

BS 2635

1972

ROLLING THUNDER/SHOSHONE INVOCATION (Rolling Thunder)
THE MAIN TEN (PLAYING IN THE BAND) (Weir-Hart-Hunter)
FLETCHER CARNABY (Hart-Hunter)
THE CHASE (Hart)
BLIND JOHN (Stetson-Monk)
YOUNG MAN (Hart-Monk)
DEEP, WIDE AND FREQUENT (Hart)
PUMP SONG (Weir-Hart-Hunter)
GRANMA'S COOKIES (Hart)
HANGIN' ON (Hart-Stetson-Monk)

**TALES OF THE GREAT RUM RUNNERS
ROBERT HUNTER**

RX 101

1974

LADY SIMPLICITY (Hunter)
THAT TRAIN (Hunter)
DRY, DUSTY ROAD (Hunter)
I HEARD YOU SINGING (Freiberg-Hunter)
RUM RUNNERS (Hunter)
CHILDREN'S LAMENT (Hunter)
MAYBE SHE'S A BLUEBIRD (Hunter)
BOYS IN THE BARROOM (Hunter)
IT MUST HAVE BEEN THE ROSES (Hunter)
ARIZONA LIGHTNING (Hunter)
STANDING AT YOUR DOOR (Hunter)
MAD (Hunter)
KEYS TO THE RAIN (Hunter)

COMPLIMENTS OF GARCIA JERRY GARCIA

RX 102

1974

LET IT ROCK (Berry)
WHEN THE HUNTER GETS CAPTURED BY THE GAME (Robinson)
THAT'S WHAT LOVE WILL MAKE YOU DO (Thigpen-Banks-Marion)
RUSSIAN LULLABY (Berlin)
TURN ON THE BRIGHT LIGHTS (Washington)
HE AIN'T GIVE YOU NONE (Morrison)
WHAT GOES AROUND (Rebbenach)
LET'S SPEND THE NIGHT TOGETHER (Jagger-Richards)
MISSISSIPPI MOON (Rowan)
MIDNIGHT TOWN (Kahn-Hunter)

KEITH & DONNA KEITH & DONNA GODCHAUX

RX 104

1975

RIVER DEEP, MOUNTAIN HIGH (Spector-Greenwich-Barry)
SWEET BABY (D. Godchaux-K. Godchaux)
WOMAN MAKE YOU (D. Godchaux-K. Godchaux)
WHEN YOU START TO MOVE (D. Godchaux-K. Godchaux)
SHOW BOAT (D. Godchaux-K. Godchaux)
MY LOVE FOR YOU (D. Godchaux-K. Godchaux)
FAREWELL JACK (D. Godchaux-K. Godchaux)
WHO WAS JOHN (Traditional, Arr. by D. Godchaux-K. Godchaux)
EVERY SONG I SING (D. Godchaux-K. Godchaux)

TIGER ROSE ROBERT HUNTER

RX 105

1975

TIGER ROSE (Hunter)
ONE THING TO TRY (Hunter)
ROSE OF SHARON (Hunter)
WILD BILL (Hunter)
DANCE A HOLE (Hunter)
CRUEL WHITE WATER (Hunter)
OVER THE HILLS (Hunter)
LAST FLASH OF ROCK 'N ROLL (Hunter)
YELLOW MOON (Hunter)
ARIEL (Hart-Hunter)

SEASTONES PHIL LESH & NED LAGIN

RX 106

1975

A UNION OF MUSIC, BIOLOGY AND PHYSICS

**REFLECTIONS
JERRY GARCIA**

RX 107 RX-LA565-G

1975

MIGHT AS WELL (Garcia-Hunter)
MISSION IN THE RAIN (Garcia-Hunter)
THEY LOVE EACH OTHER (Garcia-Hunter)
I'LL TAKE A MELODY (Toussaint)
IT MUST HAVE BEEN THE ROSES (Hunter)
TORE UP OVER YOU (Ballard)
CATFISH JOHN (McDill-Reynolds)
COMES A TIME (Garcia-Hunter)

**DIGA
MICKEY HART/
DIGA RHYTHM BAND**

RX 110 RX-LA600-G

1976

RAZOO LI (Speigel)
HAPPINESS IS DRUMMING (Diga Rhythm Band)
TAL MALA (Rahka-Diga Rhythm Band)
SWEET SIXTEEN (Diga Rhythm Band)
MAGNIFICENT SEVENS (Diga Rhythm Band)

**HEAVEN HELP THE FOOL
BOB WEIR BAND**

AB 4155

1978

BOMBS AWAY (Weir-Barlow)
EASY TO SLIP (Kibbee-George)
SALT LAKE CITY (Weir-Barlow)
SHADE OF GREY (Weir-Barlow)
HEAVEN HELP THE FOOL (Weir-Barlow)
THIS TIME FOREVER (Weir-Barlow)
I'LL BE DOGGONE (Robinson-Moore-Tarplin)
WRONG WAY FEELIN' (Weir-Barlow)

**CATS UNDER THE STARS
JERRY GARCIA BAND**

AB 4160

1978

RUBIN AND CHERISE (Garcia-Hunter)
LOVE IN THE AFTERNOON (Kahn-Hunter)
PALM SUNDAY (Garcia-Hunter)
CATS UNDER THE STARS (Garcia-Hunter)
RHAPSODY IN RED (Garcia-Kahn-Hunter)
RAIN (D. Godchaux)
DOWN HOME (Kahn)
GOMORRAH (Garcia-Hunter)

WITH OTHER ARTISTS

HOOTEROLL? JERRY GARCIA & HOWARD WALES

KZ 30859

1971

SOUTH SIDE STRUT (Fierro-Wales)

A TRIP TO WHAT NEXT (Wales)

UP FROM THE DESERT (Wales)

DC-502 (Wales)

ONE A.M. APPROACH (Wales)

UNCLE MARTIN'S (Wales)

DA BIRD SONG (Garcia-Wales)

HEAVY TURBULENCE JERRY GARCIA & MERL SAUNDERS

F8421

1972

MY PROBLEMS GOT PROBLEMS (Saunders-Carrier)

THE NIGHT THEY DROVE OLD DIXIE DOWN (Robertson)

SAVE MOTHER EARTH (Saunders-Lewis)

IMAGINE (Lennon)

WELCOME TO THE BASEMENT (Saunders-Moore)

MAN-CHILD (Saunders-Lewis)

FIRE UP JERRY GARCIA & MERL SAUNDERS

F9421

1973

AFTER MIDNIGHT (Cale)

EXPRESSWAY (Huff-Gamble)

CHARISMA (Saunders)

SOUL ROACH (Saunders-Shanklin)

CHOCK-LITE PUDDIN' (Saunders)

BENEDICT RIDES (Saunders-Carrier)

THE SYSTEM (Saunders-Carrier)

LONELY AVENUE (Pompus)

LIVE AT KEYSTONE JERRY GARCIA & MERL SAUNDERS

F-79002

1973

FINDERS KEEPERS, LOSERS WEEPERS (Johnson-Bowen)
POSITIVELY 4TH STREET (Dylan)
THE HARDER THEY COME (Cliff)
IT TAKES A LOT TO LAUGH, IT TAKES A TRAIN TO CRY (Dylan)
SPACE (Garcia-Saunders-Kahn-Vitt)
IT'S NO USE (Clark-McQuinn)
THAT'S ALL RIGHT, MAMA (Crudup)
MY FUNNY VALENTINE (Rodgers-Hart)
SOMEDAY BABY (Hopkins)
LIKE A ROAD (Nix-Penn)

OLD AND IN THE WAY WITH JERRY GARCIA

RX 103

1975

PIG IN A PEN (Traditional)
MIDNIGHT MOONLIGHT (Rowan)
OLD AND IN THE WAY (Grisman)
KNOCKIN' ON YOUR DOOR (Traditional)
THE HOBO SONG (Bonus)
PANAMA RED (Rowan)
WILD HORSES (Jagger-Richards)
KISSIMMEE KID (Clements)
WHITE DOVE (Stanley)
LAND OF THE NAVAJO (Rowan)

KINGFISH WITH BOB WEIR

RX-LA564-G RX-108

1976

LAZY LIGHTNIN' (Weir-Barlow)
SUPPLICATION (Weir-Barlow)
WILD NORTHLAND (Torbert-Hovey)
ASIA MINOR (Carter-Gilbert-Quigley-Hovey)
HOME TO DIXIE (Weir-Barlow-Kelly-Cutler)
JUMP FOR JOY (Garter-Gilbert)
GOOD-BYE YER HONOR (Torbert-Hovey-Kelly)
BIG IRON (Robbins)
THIS TIME (Torbert-Kelly)
HYPNOTIZE (Torbert-Kelly)
BYE AND BYE (Traditional, Arr. by Weir-Barlow)

ISBN 0-89724-858-9



9 780897 248587



Printed in U.S.A.



alfred.com



\$26.95
in USA

7 23188 60624 5 VF0624